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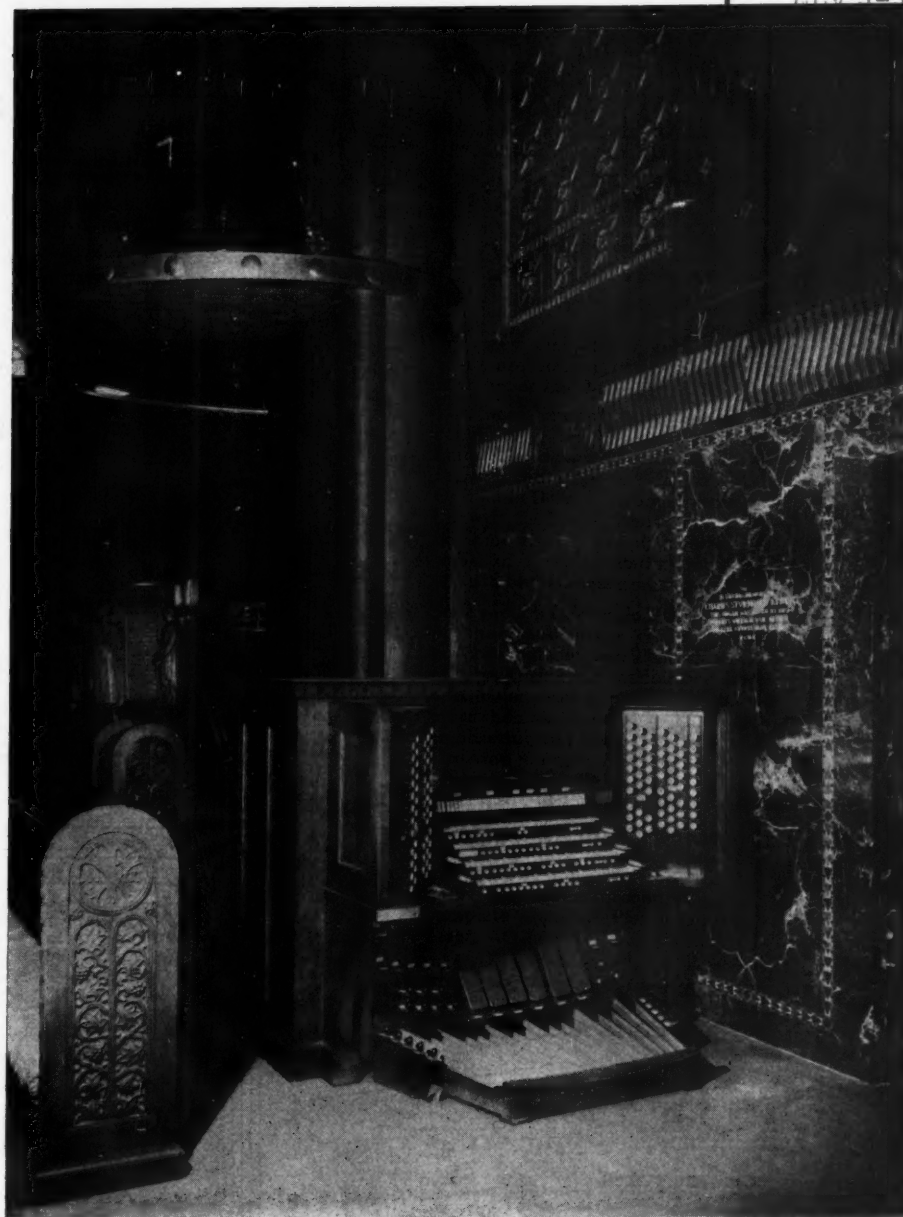
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# The American Organist

NOVEMBER, 1946

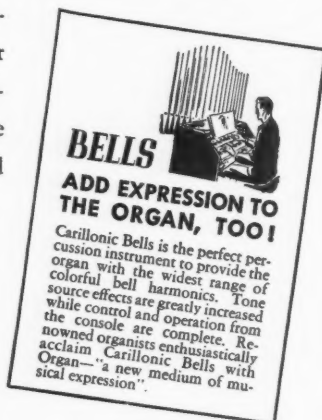
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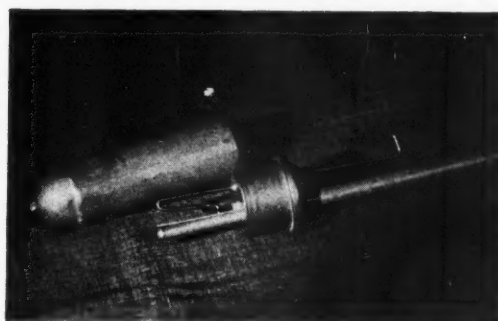
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## REPERTOIRE AND REVIEWS

*Prepared With Special Consideration for the Average Organist*

### TO COMPOSERS & PUBLISHERS:

There would be no value whatever to any composer or publisher if these reviews were written to please him. They are not. They are written to inform the readers. However we can and will gladly arrange with any composer or publisher to review only such of his works as can have praise exclusively, making no mention in these pages of any works when a reviewer does not find them exactly to his taste. Anyone desiring that arrangement will please request it and it will be granted.—T.S.B.

### THANKSGIVING MUSIC

*A collection by John Holler*

9x12. 29 pages. 7 pieces. paper-bound. (Gray, \$1.50). First is Claude Means' arrangement of Bach's Now Thank We All Our God, which makes delightful and comprehensible music of the right sort. Then Henry Purcell's Voluntary on 100th Psalm Tune, "from a manuscript in the British Museum." Beatrice Fisk's Prelude on the Netherland tune commonly set to "We gather together to ask the Lord's blessing." West's Fantasia on Barnby's anthem, "O Lord how manifold." A choraleprelude by F. Cunningham Woods on the hymntune "Come ye thankful people come." Karg-Elert's Choral Improvisation on Now Thank We All, Op.65-59. And Carl McKinley's St. Catherine on the hymntune "Faith of our fathers" closes the book. Six of the seven pieces give organ materials that can thus be definitely tied into a service when the hymns and anthems on the same themes can be used.

### Christmas Music

\*AC—\*AMC—Alsation, ar. Robert Elmore

"Eastern Sages"

G, 2p. u. e. (J. Fischer & Bro., 12c). English text from Prudentius. This is one of the movements from the pageant, "The Incarnate World." In 6-8 rhythm, slightly on the technical side, with some unexpected turns in the harmony.

AC—Felix BOROWSKI

"Christmas Lullaby"

F, 5p. u. md. (J. Fischer & Bro., 15c). An anthem that needs expert choristers and an expert organist to do it justice; the notes are not difficult but to make the most of its possibilities will not be easy. Something for serious workers.

A8C—Brazilian, ar. A.W.Ream

"Smile of the Christ Child"

Cm, 4p. u. md. (Birchard, 15c). Text by Arranger. An anthem for choirs that like to work on unusual things; contraltos open with text & melody against an obbligato by the sopranos on u; then the sopranos work in 2-part, and soon the chorus sings m while a contralto solo does the melody and text.

\*A8C—Glatz folksong, ar. W.B.Heyne

"Cradlesong of the shepherds"

Ef, 3p. md. (Hunleth, 15c). For choirs that like to do doubled-up parts, some humming, opens with women's voices alone, then men's alone; rather a pleasing anthem, simple, melodious.

\*AC—Gruber, ar. L.Syre

"Silent night"

C, 6p. e. (Ditson-Presser, 16c). First the simple hymn; then with movement in the tenor; then with melody in the bass. All simple and direct, the music nowhere lost in the shuffle for variety. Many choirs may welcome this version of the old favorite.

AW3C—Don MALIN

"As Joseph was a-walking"

Gm, 4p. u. md. (Birchard, 12c). With unexpected harmonies here & there; made for its special vehicle of women's voices and only for the better-trained choirs.

AC—Ralph E. MARRYOTT

"Shepherds wake from your dreams"

Gm, 5p. u. me. (Ditson-Presser, 15c). L.Snelling text. An anthem in simple style, well written for the average set of voices.

AC—William T. POLLAK

"Today is Christ born"

Efm, 9p. md. (J. Fischer & Bro., 18c). English and Latin texts, antiphon to the Magnificat for Christmas vespers. A brilliant anthem aiming at big effects and emphatic all the way through, with an accompaniment still further increasing the brilliance and conviction. Here's the Christmas story not in terms of the beautiful simplicity of Christ's birth but of the glory of the things that birth means to the world—or should mean, and would mean if we gave it a chance.

\*AC—Lester L. Sargent

"Christmas Angels"

F, 3p. e. violin. (Festival Music Co.). Here's a new arrangement of a Christmas number for chorus with violin obbligato, and in this case the violin part is essential. Notes for the voices are all very easy so that any choir can sing this effectively. In hymn style with the added attraction of a genuine and essential violin part.

\*AWC—Welsh, ar. Robert Elmore

"Come all ye who weary"

Af, 4p. e. (J. Fischer & Bro., 15c). Another excerpt from the pageant, "The Incarnate Word." A hymn-like anthem that makes attractive music for a women's chorus, opening with contralto solo, followed by full choral group without accompaniment. "Come, all ye who weary life's pilgrimage dreary, your fears cast aside."

\*AW3C—13th Century, ar. S.Jackson

"Divinum Mysterium"

Ef, 5p. s-s-a. e. (J. Fischer & Bro., 15c). English text from fourth century, on a plainsong melody. You can't beat plain-

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song for a thoroughly churchly mood, nor can plain-song be done with complete success except in unison. First we have the melody as a unison, and then, unquestionably as a condescension to uninformed contemporary taste, we have an attempt at 2-part; infinitely better to take it in unison and vary the voices if we feel the need of variety. Finally the melody in the middle voice against an ah in the top and attempted counterpoint in the bottom. Here's one of the really different and good things of this year for Christmas; let's use it the way it should be and forget the lowering of standards. The immense values of unison singing are only again coming into their proper recognition; let's hasten their return.

### General Service Music

\*A8—Adams, ar.N.C.Page

"The Holy City"

C, 16p. e. (Ditson-Presser, 20c). Arranged for tenor solo against the chorus, begins with the latter humming, then a section for 4-part women's voices without tenor, then soprano solo against humming chorus, the chorus soon taking some words, etc. etc. So you have the old favorite dolled up in a new dress and certainly appealing to every average congregation.

\*A—Bach, ar.G.Kemmer

"Think now my soul of Jesus Christ"

Ef, 5p. md. (Gray, 15c). It's too bad reviewers don't know everything; if they did they could look behind the scenes and tell you where this music came from; the score should have done it. However, it's both interesting and appealing music, for any serious choir.

A8—Leonard BERNSTEIN

"Hashkivenu"

14p. o. md. (Witmark, 25c). Hebrew text, for cantor (tenor) and chorus, and that organ accompaniment is the real thing without wrongly taking attention from the voices

and text. Here's a grand piece of declamatory music for the Jewish services, putting over its text with great force; choir, cantor, and organist, all must know their jobs. This music neither attempts to follow the rules or break them; it tends strictly to the job of giving force to the text and service.

A—G. F. BROADHEAD

"Heavens declare the glory of God"

Bf, 10p. me. (Ditson-Presser, 18c). Psalm text. A praise anthem of the good old-fashioned variety that went out of style when organists began to think too highly of themselves (and not highly enough of their congregations). Fine for every well-trained volunteer choir.

A—Dr. T. F. H. CANDLYN

"Communion Service" in E

11p. me. (Gray, 18c). We think every well-schooled Episcopal organist and choir will like this service and use it much more than once each year. It has economy of materials, economy of time, economy of pretense, and it's eloquently Episcopalian in the best sense.

A—Theodore F. FITCH

"O Lord make no tarrying"

Af, 7p. u. me. (C. Fischer, 16c). Psalm text. A thoroughly scholarly anthem for the better churches, making no attempt to be melodious or entertaining, but giving too many glimpses of genius to allow a reviewer to pass it off without hoping for more from the same pen.

A6 (J)—Wm. A. GOLDSWORTHY

"At Thine altar Lord"

F, 8p. me. (Gray, 16c). St. Matthew text, with a part for junior choirs mostly in unison but in 2-part at the end, for use in any variety of ways, substituting women's voices instead of juniors where desired. We need two antiphonal choirs for this, or adults against competent juniors, or soloists against chorus. It's not spectacular, not violently appealing, but it is solid churchly music with more conviction & command back of it than the average choir offering can boast.

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A—Handel  
"Hallelujah"

C, 11p. d. (Birchard, 15c). Birchard also has an edition in its original key of D, but this lower key would seem to have much to recommend it to the average chorus.

AW2—E. M. IBBOTSON  
"Mass to All Souls"

D, 10p. s-a. e. (Flammer, 18c). Here is a fine setting not only for 2-part women's voices but for any mixed chorus, women taking the soprano line, men the contralto, or any way the organist wishes; it rings true as church music and is written for maximum effect.

A—Edward G. MEAD  
"God is my strong salvation"

A, 8p. o. me. (C. Fischer, 16c). J. Montgomery text, and again we have a real organ accompaniment; church music is indeed on the mend: we hope some day no anthem will ever be printed with piano accompaniment and no piano accompaniment will ever be falsely called organ. A well-worked anthem with a lot of force behind it, partly because of the fine use of the organ; for the better choirs, and they all should use it. A contribution to honest church repertoire.

\*A7—Negro, ar.H.A.Decker  
"Bow low elder"

Af, 9p. u. md. (Birchard, 18c). Here's a lovely Negro spiritual for any service, not too exaggerated in style but completely saturated with the honest intensity of its feeling, and so natural it sings itself. Text is excellent too—"if my Lord Christ Jesus had set them free, they would always let their neighbor's business be." And again, "Sunday comes and it's the hypocrites' day." Yippee! Sing this to your congregation often.

\*AW—Negro, ar.J.H.Montague  
"Were you there"

G, 6p. u. e. (Witmark, 16c). One of the loveliest of Negro spirituals arranged for women's voices, a vehicle that gives it added emotional sincerity and beauty; any good women's choir can do this well, and every one should.

\*A—Palestrina, ar.N.Cain  
"Loquebantur variis linguis"

F, 9p. u. md. (Flammer, 16c). Latin text. Contrapuntal music we need to present more frequently and practise more fervently; true acappella music for unaccompanied singing. Music like this sounds uninteresting to those not experienced in it, but it grows on you while harmonic music soon gets tiresome.

A—Carl PARRISH  
"O clap your hands all ye people"

C, 16p. u. md. (C. Fischer, 20c). Psalm text. Emphatic music for emphatically competent choirs, in praise style, at a smart speed, and contrapuntal rather than harmonic; all good choirs will enjoy working on it. For festival services but not for timid choirs.

A—H. A. SCHIMMERLING  
"Psalm 113"

Am, 10p. md. (Broadcast, 20c). Here too is emphatic music, forced beyond the good old reliable standards, and therefore only of use to our best choirs and best-educated congregations; it is intense music, commanding, free, and not at all easy. Look at the chords on the bottom of p.10, yet they make profoundly beautiful music. Better look into this if you're a tired, hard-working musician. Mr. Schimmerling knows the value of strong unisons; he knows the value of tonal masses; even knows the astonishing value of the unexpectedly simple. A big anthem, for big organists.

A5—Wm. Grant STILL  
"Voice of the Lord"

Am, 9p. t. o. md. (Witmark, 18c). Psalm 29 text. More stretching of the boundaries of music, and most of it is successful enough, though all such music demands more of the performers than a dozen normal anthems; it's for each

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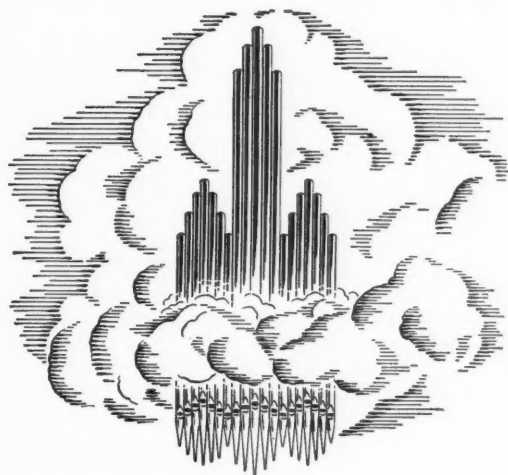


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organist to say if he wants to add one difficult anthem like this to his repertoire, or a half-dozen not so difficult. Our vote would be to try this one anyway; it's worth it.

\*AW—Worth, ar.K.Downing  
"Little lamb"

Gf, 3p. c. (Schirmer, 15c). W.Blake text. "I'll tell thee . . . He called Himself a lamb." Lovely music with all the graces necessary, both in music and text, and especially attractive for women's voices. Use it for the pre- or post-Christmas season—or any season when you have a musicale on schedule.

### Organ Music

J. S. BACH, Marcel Dupre's Edition, Vol. 6

*Concertos, Trios, and Eight Miscellaneous*

13x10. 78 pages. 14 pieces. paper-bound. (Bornemann-Gray, \$3.75). Contains four Concertos, two Trios, Aria, Harmonic Labyrinth, Allabreve, Canzona, Pastorale, Fantasia, Fugue, Pedal Exercitum, the last three never completed by Bach and, gratefully, not completed by Mr. Dupre. These three unfinished will be all the more effective if played as Bach left them, ending in mid-air. There are 12 volumes in all and the H. W. Gray Co. now promises that the rest of them will soon be available in America for those who want Mr. Dupre's edition of complete-Bach—and is there any professional organist who doesn't? Mr. Dupre's ideas about how to play Bach are contained in his 3-page preface, written in French and repeated in English and German translations. Though brief, the preface gives Mr. Dupre's ideas on all phases of Bach's music, including complete interpretations of the ornaments and abbreviations. He indicates fingering and pedaling throughout; and if any registrational suggestions happen to be by Bach instead of by Dupre, they are printed in italics—though Bach never bothered much with anything but writing music; he figured anyone capable of playing it would have horse-sense enough to make it beautiful.

The Concertos are presented as though written by Bach; Hull says the Old Man was pretty free with Mr. Vivaldi's notes, when he made these transcriptions—so you can program them as Vivaldi-Bach or as Bach, whichever you like. What a blessing to have expert fingering marked out for those who do not yet realize that graceful playing comes only when the right fingers are used in the right places. Mr. Dupre's registration indicates tones on the rather heavy side, but Hull says the Concertos "must be registered lightly, even daintily." There is no must in music, but lightly and daintily are a blessing. Dupre's suggestion for the D-Minor Trio is Cornet in the righthand part and Cromorne in the left, which is real color and all to the good; it would make good recital material, as would also the Harmonic Labyrinth if only we'd throw out the Diapasons and mixtures and play it on strings and celestes. Ever take a real look at that music? Cromorne and Bourdon are Mr. Dupre's suggestion for the hands in Pastorale, a big step in the right registrational direction, though large American organs will offer even richer and daintier tonal materials.

And then those three unfinished pieces; why are they not used more in recitals? Not easily available? They're available now, and thank heaven for the good commonsense of Mr. Dupre in not finishing them. There is no law compelling anyone to use the registration or fingering or phrasing of anyone else, in Bach or in any other music, so here then we are at last to have complete Bach edited by France's most famous living organist.

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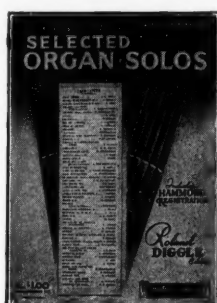
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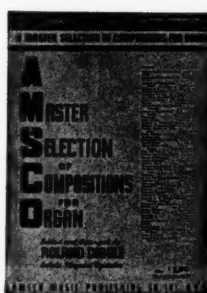
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

Before Composer:  
 \*—Arrangement.  
 A—Anthem (for church).  
 C—Chorus (secular).  
 O—Oratorio-cantata-opera form  
 M—Men's voices.  
 W—Women's voices.  
 J—Junior choir.  
 3—Three-part, etc.  
 4—Partly 4-part plus, etc.  
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
 C—Christmas. P—Palm Sunday.  
 E—Easter. S—Special.  
 G—Good Friday. T—Thanksgiving.  
 L—Lent.

### After Title:

c. q. qc. —Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. h. j. m. —Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (for duets etc. if hyphenated).

o. u. —Organ accompaniment, or un-accompanied.

e. d. m. v. —Easy, difficult, moderately, very.

3p. —3 pages, etc.

3p. —3-part writing, etc.

Af. Bm. Cs. —A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
 b—Building photo.  
 c—Console photo.  
 d—Digest of detail of stoplist.  
 h—History of old organ.  
 m—Mechanism, pipework, or detail photo.  
 p—Photo of case or auditorium.  
 s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
 b—Biography. n—Nativity.  
 c—Critique. o—Obituary.  
 h—Honors. p—Position change.  
 r—Review or detail of composition.  
 s—Special series of programs.  
 t—Tour of recitalist.  
 \*Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo. q—Quartet.  
 b—Bass solo. r—Response.  
 c—Chorus. s—Soprano.  
 d—Duet. t—Tenor.  
 h—Harp. u—Unaccompanied.  
 j—Junior choir. v—Violin.  
 m—Men's voices. w—Women's voices.  
 off—Offertoire.  
 o—Organ. 3p—3 pages, etc.  
 p—Piano. 3p—3-part, etc.  
 Hyphenating denotes duets, etc.

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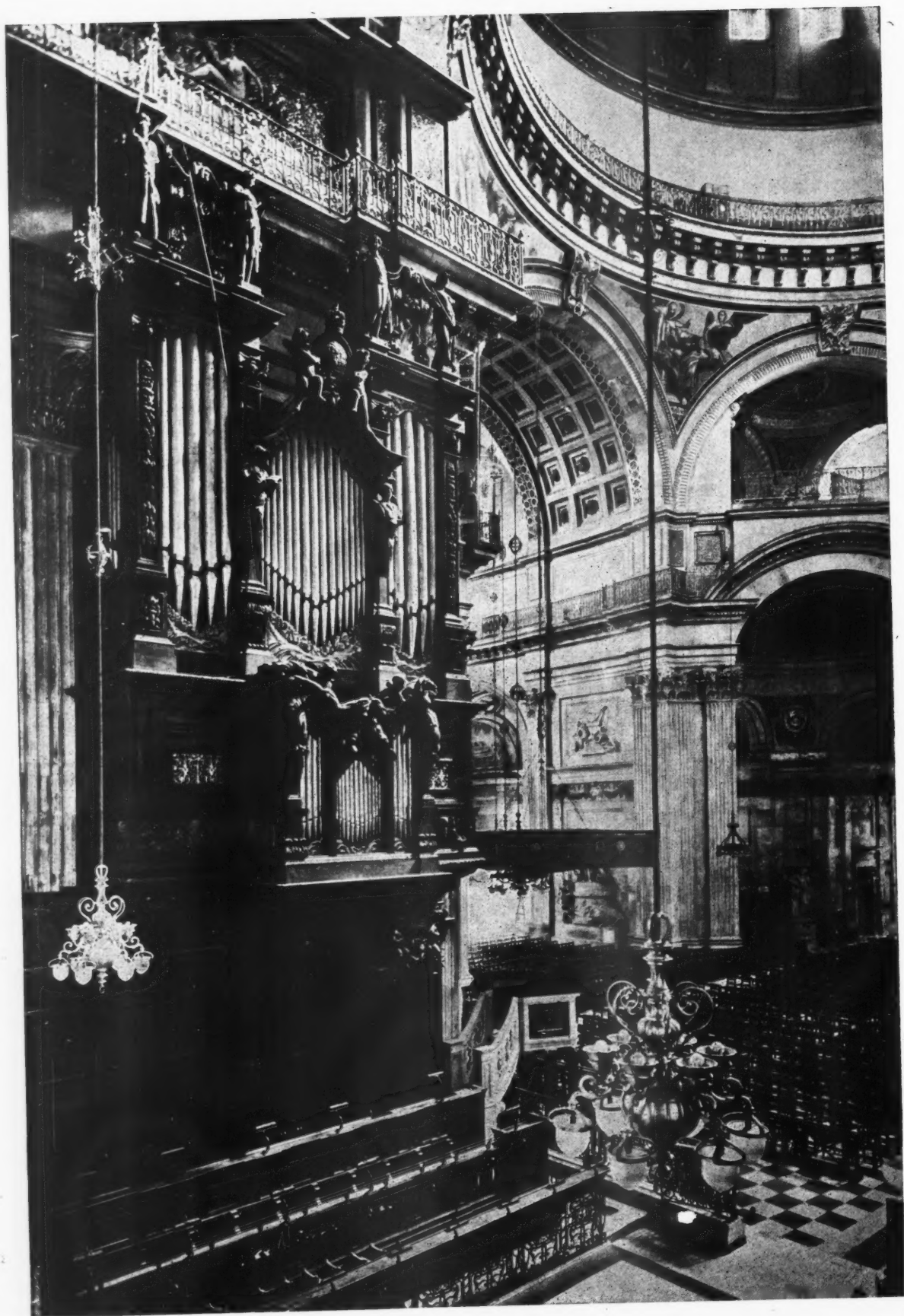
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# ORGAN INTERESTS INC.

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# THE AMERICAN ORGANIST

November, 1946

## Three of the Great: 3, St. Paul's Cathedral

By PAUL SWARM

*Who observed church music lavishly during his three war-years*

SPECIAL music for the Easter season in the Cathedral included Bach's "St. Matthew Passion" with organ & orchestra at 3:00 on Maundy Thursday, April 18; and on Easter there were three services. At 10:30 the music was Stanford's "Te Deum" and "Service," both in B-flat; at 3:15 Stanford's "Magnificat" and "Nunc Dimittis" in C were sung, with Handel's "But Thou didst not leave" and "Worthy is the Lamb," with the "Hallelujah Chorus" sung at the 6:30 p.m. service. On Monday Handel figured again with his "Since by man came death," and the "Magnificat" and "Nunc Dimittis" were Nicholson's in D-flat.

Dr. John Dykes Bower was appointed organist-choir-master of the Cathedral in 1936, at the age of 32, his reputation having been established by his unusual accomplishments. He had won a classic scholarship in Cambridge along with an organ scholarship in Corpus Christi. Before coming to St. Paul's he had served in Truro Cathedral, New College (Oxford), and Durham Cathedral. Dr. Bower is on the faculty of the Royal College of Music.

Douglas Hopkins, assistant organist, became a choirboy in St. Paul's in 1911 at the age of nine. His music studies were continued in Dulwich College, Guild Hall School of Music, and the Royal College of Music. After serving as organist for five years at Christ Church in London, he was appointed assistant in St. Paul's Cathedral, in 1927. By this time he will have left St. Paul's and become organist of Peterborough Cathedral. His "Service" in G ("Music for the Holy Eucharist") is published by Oxford.

When he was asked to make helpful suggestions for youthful organists he stated four points:

1. To constantly remember that rhythm is the most important element in music.
2. To train singers so that their words convey the message of the anthem to the congregation.
3. To keep in mind that a casual visitor may judge your playing by but one service.
4. To always be aware of the fact that the vicar is boss.

The following works were recommended as music of contemporary composers. For organ:

Bairstow, Three Preludes; Toccata Pange-Lingua.  
Elgar, Sonata (Novello)  
Harris, Sonata  
Harwood, Sonata Cs (Novello)

### ON YOUR LEFT

*St. Paul's Cathedral, London, was built between 1675 and 1710; Christopher Wren designed not only the Cathedral but also the organ-case.*

*Something about the music and musicians of the great Christopher Wren masterpiece that dominates the London skyline and went through the war with comparative safety in spite of the German efforts to blot it out of existence with bombs aimed at it.*

Howells, Psalm Preludes; Sonata (Oxford).

Ireland, March (Augener)

Wesley, Prelude-Air-Gavotte (Novello)

Whitlock, Five Short Pieces (Oxford); Three Preludes.

For choir:

Bainton, And I saw a new heaven

Bairstow, Jesus the very thought

Lord I call upon Thee

Brewer, O Lord God; Service in D.

Macpherson, Jesus Lord of life and glory

O praise God in His holiness

Marchant, Very great Good Shepherd

Middleton, Let my prayer rise to Thee

Noble, I will lay me down in peace

Whitlock, Be still my soul; O living Bread.

Williams, Te Deum in G

Wood, Hail gladdening Light; O Thou my central orb.

The organ in St. Paul's is a five-manual Willis which had 76 voices when it was first described in T.A.O. by Ernest E. Adcock in 1921. Father Smith built some of it in 1695 but the present instrument rather dates from 1872 when Henry Willis rebuilt and greatly enlarged it, doing the same again in 1899. These pages have recorded (December 1941) what happened to the organ during the war. At the time of my visit repairs had already restored some forty voices to working order.

The Cathedral deserves much credit for having maintained its choir boarding school during the war; the boys were removed from London to safer quarters in the country where their dayschool and music education continued as usual.

St. Paul's music well bespeaks the fine instruction provided. The boys sing with confidence; their high tones are pure; and their words are easily understood. Choral ensemble is excellent and the organ was adequate but not overpowering. It is undoubtedly true that much of the success of this choir is a result of sufficient rehearsals (two daily), constant public performance (at least two services daily, at 10:00 and 4:00), and the collateral choir-school studies—piano, harmony, and voice. However, this does not diminish the credit due St. Paul's for its





# ST. PAUL'S CATHEDRAL

*Their marksmanship wasn't very good but the Germans finally succeeded in dropping a bomb squarely through the roof*

splendid music; rather such an example should stimulate other church musicians to instigate similar training programs.

The printed service-lists for the fourteen days from March 31 to April 13 indicate this set of services for the twelve weekdays:

- 8:00 Communion
- 10:00 Matins (said)
- 1:05 Short Service
- 4:00 Evensong

Matins and Evensong were held in the Cathedral, Communion and Short Service in St. Dunstan Chapel. On Fridays the Litany was said at Matins. On Mondays Evensong was said, but for the other ten weekdays the music was listed as:

"Magnificat" and "Nunc Dimittis" by Garrett in D. Walmisley in D, Plainsong-Morley, Gibbons in F, Darke in F, Bennett in Ef, Stainer in Ef, Hopkins in Dm, Farrant in Gm, Marchant in C. And the anthems were:

Walmisley, O Thou Shepherd of Israel  
Mendelssohn, He that shall endure  
Ley, God so loved the world  
Ouseley, O Savior of the world  
Handel, Behold the Lamb of God  
Mendelssohn, Judge me O God  
Bach, Awake us Lord and hasten  
Purcell, Be merciful into me  
Gibbons, Jesu grant me this I pray  
Handel, Surely He hath borne our griefs

Sunday services for March 31 and April 7:

- 7:45 Litany
- 8:00 Communion
- 10:30 Matins
- 11:10 Sermon
- 11:30 Communion
- 3:15 Evensong and Sermon
- 6:30 Evening Service and Sermon

The 7:45 and 8:00 services were held in the Chapel, all the others in the Cathedral proper. The 11:10 listing was "Hymn before sermon, Sermon, Hymn after sermon." And then at 11:30 the listing merely gave the music. Following is the choral music for the two services on each of the two Sundays:

Bullock, O most merciful  
Macpherson, Service in G

Brewer, Magnificat and Nunc Dimittis in Ef  
Walmisley, Remember O Lord  
Mozart, Jesu Word of God incarnate  
Palestrina, Service (Aeterna Christi Munera)  
Wood, Magnificat and Nunc Dimittis in Ef  
Dvorak, Blessed Jesu

Having been able to hear services in the three churches already named, as well as in Brompton Oratory, Westminster Cathedral, and Durham Cathedral, several common characteristics were noted.

1. Advance Planning: Service-lists are published for the entire month in advance, including details of litanies, anthems, hymns, and preachers.

2. Rhythmic Energy: Hymns, anthems, and improvisations are presented with a dynamic phrasing. No congregational dragging of hymns or 'dying' choirs here.

3. Organ Playing: No wasted motion; hands are kept close to the keys; changes in registration are futurized and stops are drawn without flourish or hesitation.

4. Sense of Appropriateness: Some unusual registrations that are employed would appear theatrical if written on paper, but the manner in which these combinations are used in the service always seems in good taste.

England has made outstanding progress in the perfection of the organist-choirmaster, in theory and in practise. And despite her present tendency to rest on this tradition to the exclusion of new ideas, she has the right to be exceedingly proud of her accomplishments in the field of church music.

(For the benefit of new readers we repeat the war incident. During the 1940-41 winter, "with bombs and mines being rained down on us indiscriminately," it was decided to remove the pipes and store them in the crypt beneath the Cathedral. "One morning," continued Mr. Thomson-Allen of the Willis staff, "after a night during which I feel sure the enemy above were enjoying no picnic, I wondered if St. Paul's would still be there. The morning was dull but, between patches of smoke, clear. Presently from a hill about four miles away I saw the stately dome—intact. But I had a feeling that something had happened and I was at the Cathedral as soon as I could get there. It was a sad sight, that lovely interior. . . . I saw a hole in the roof and my heart missed a beat, for it was immediately above where the organ pipes were placed in the crypt below. Then I saw a hole in the floor about 30' in diame-



ter. . . . . But there were no pipes to be seen; instead, piles of broken masonry. I quickly looked up to where the structure of the grand organ should be. Yes! It was there and practically unharmed." The Solo Organ pipes in the crypt were "practically wiped out" but the Great and Choir pipes "were only covered with a layer of stone-dust." The Swell pipes, not yet removed, were not harmed. Many of the large wood pipes of the Pedal 32' series were "split from end to end by the blast. . . . and gaps 6" wide were to be seen along the full length of the pipes," though many of the largest of them "had iron bands riveted around" them. England gave valiant protection to Westminster Abbey and St. Paul's; German culture got through with one bomb on St. Paul's, some on Parliament, but none on the Abbey, whose music Mr. Swarm discussed last month. St. Peter's Cathedral in Rome, discussed two months ago, was of course not harmed by the war, as its enemies were not Germans but Britishers and Americans—and Britishers and Americans don't fight against churches. —T.S.B.)

## Ernest Arthur Simon and . . .

By ALICE E. WORRELL

*A little about the man, much about his methods in church music*

SOMETHING should be done to honor the English choirmaster who served forty-five years in Christ Church Cathedral, Louisville, Ky. "Let us paint a portrait in purple shades and white, in the soft illumination of the chancel light."

Ernest Arthur Simon was born on a July 15 in London, in the days of Victoria the Queen. It was the old London

of fogs, gas lights, and horse cabs. The doings and sayings of Dickens' characters were fresh in the minds of everybody. Schools were places of rigid discipline. While still very young Ernest Arthur was sent to a boys' boarding school on the east coast. Tell it not in Gath, but the boys of that school had to eat parsnips three times a week. He does not fancy parsnips but likes to smell them occasionally because they bring back old school days.

During these years he studied singing under Nappi at Trinity College and organ under Fountain Meen. Then he came to the United States and went to Chicago where he was assistant choirmaster in St. James Church, 1889-1891; organist of St. Bartholemew's, 1891-1895; organist of the Church of the Redeemer, 1895-1901. He moved to Louisville and played his first service in Christ Church Cathedral on June 22, 1901.

Having arrived at the Cathedral he set about reorganizing the choir. He introduced the roll-book in which attendance records are kept and issued rules for the government of the choir. He added many new anthems to the library, of which the English composers had a large share.

Although Mr. Simon had a 4m organ he was never tempted to use bizarre registrations. Being an old-fashioned soul brought up in the Victorian era, he had a wholesome respect for Diapasons. They never got pinched between the upper screeching of the super-couplers and the nether rumblings of the sub-bass; Diapasons predominated in whatever combination was set up. Mixtures and high tops were used sparingly, consequently with more effect. He did not turn on the crescendo without rhyme or reason. His crescendos were whittled to fit the anthem in use. He would not use a 4f crescendo on a soft, devotional anthem. Such sudden surges of volume on a soft anthem are very unpleasant.



ST. PAUL'S CATHEDRAL

Photo by Gilbert Benham, world-champion photographer of consoles; for protection against German culture, pipes were being removed when the bomb struck.



ERNEST ARTHUR SIMON

*who should now be at the peak of enjoyment of a world he has helped to make richer by his half-century as Louisville Cathedral organist*

Retards were played to match the speed of the piece they adorned. A very slow retard was not suitable to a fast-moving piece. Excessive slow-motion throws the choir off balance and it has to be directed almost note by note to keep the parts together. Boys are sensitive to rhythm and if the retards are kept in proper balance to their respective anthems, the boys can sing them without direction. Mr. Simon has managed his choir with a minimum of directing. He follows closely the printed text and the choir has to be Johnny-on-the-spot before the spot gets there.

His registrations of Gaul's "Passion Music" and Stainer's "Crucifixion" were superb. In the Processional to Calvary the boy's intonation was perfect and the organ swelled and flowed to magnificent heights. When it was finished we wilted back into our seats, feeling that we had been lifted half way to heaven by the glory of this music.

Now boys is boys even as pigs is pigs. A boy is the only creature born into a prehistoric world of his own. In that world he is forever striving to be free. . . . free of teachers, lessons, school-bells, clocks, and washed necks. In short, everything that makes up the ball & chain of civilization. So he has to be prodded and pummeled and thrust into a Sunday suit a thousand times before he becomes an acceptable member of society. This explains his conduct in the choir-room. Every day is his lemon and he will squeeze the last ounce of fun out of it no matter where fate places him.

Behind the scenes of a boychoir are the mothers. The choirmaster must keep in constant touch with them. If Johnny doesn't appear at rehearsal his mother is called by telephone or receives a card next day. She sees to his attendance. You cannot pour knowledge into an absent jug. When a boy sings his first solo you may be sure his mother is somewhere in the nave, listening, proud and happy. She realizes what an invaluable education her son is getting, something that will stay with him all his life.

It is strictly forbidden for anyone to visit the choir-room during rehearsal, so let us slip into the office and peep through a crack in the door. The grand piano stands midway between the cantoris and decani benches, its top covered with neat stacks of anthems. The choirmaster stands

in front of it, writing in the roll-book. Some boys are in their places, others sift in from time to time exchanging wit and repartee and firing off an occasional surreptitious paper wad. The choirmaster looks at the clock on the opposite wall and presently it points to 3:30. The boys rise, their long-suffering hymnals in their hands. Their teacher chants the choir prayer, the boys sing the amen.

Now the method by which an Englishman curls his tongue around the syllables of his own language has never been discovered by mortal man. In teaching, Mr. Simon uses an Italianized form of English that is singable and grateful to the ear. The boys spend fifteen minutes on their vocal exercises, most of them sung down scale on vowel sounds, care being taken not to change the shape of the interior of the mouth, not to let the tongue ride up out of position. They sing slowly, accompanied by the piano, each note rounded like a pearl, touching each other like pearls on a string. The tone floats, without effort, like smoke.

The voices go up, up, and still higher. They reach A-flat, B-flat. A note roosting like an egg two lines above the staff is just another note. Boys do not lie awake Saturday night worrying about singing it on Sunday. There is no trace of tremolo, the tone is sung straight and true.

The hymns come next. The boys sit down. This creates a momentary diversion and they try to squeeze a little more juice out of the day, at the same time hunting for the first hymn. "Hymns are the very foundation and bedrock of good choral singing" says Mr. Simon. "Sing on the vowel sounds. The consonants are formed by the lips, teeth, and tongue. You cannot sing on consonants. You carry the tone forward on vowels. Let your lips stick out on the o and oo sounds. You cannot sing o with a flat mouth.

"You cannot sing on t, it immediately turns into e, a vowel sound. L cleaves to the roof of the mouth and clogs up the air passage. M turns into a hum. Only the vowels can be sung with a flat tongue and free passage of air."

The boys turn to the next hymn. They come to a word with e in it. "E tends to harden and stiffen the throat." He teaches them the art of covering the vowels, particularly when they occur on a high note. Mix the e with a little ah and sing it with loose mouth, directing the tone toward the upper teeth.

"Proper pronunciation of words is half the battle" says the Choirmaster. "A choir that cannot sing a hymn properly cannot sing an anthem."

Somewhere it is written, "If the choirmaster's speech lack refinement, nothing may be expected of his choir."

"Holy, holy, holy, not Howly, howly, howly" he reminds them again. "Let your lips stick out on the ho as you did in the exercise." The boys now sing correctly after many demonstrations by their teacher. The rehearsal proceeds to the anthem, chants, and service music. The clock points to 4:30 and they are done for the day. Before the final amen melts in the air they go out whooping and yelping, and within a minute's time one can hear only the clock ticking solemnly on the wall and the librarians tidying up the place.

In this choir is a group of boys of the third- and fourth-year classes which works like yeast on the rest of the boys. It carries over from year to year, losing boys as their voices change and gaining boys from the lower ranks. Every boy in this group must be retained at any cost, since it is fatal to let it sink below a comfortable average. These are the crown jewels and they sing like a chorus of angels. The new boys imitate them in voice training and pronunciation. They have sung through the repertory. They have put away childish things and taken on responsibility. They delight the choirmaster's heart and make life worth living. Their voices may hold out one more year or possibly two, so their days in the choir are numbered and they come to

realize what the choir has meant to them. When a boy's voice changes he feels lost and homesick for the choir. He may join the acolyte's guild and continue in the chancel and sanctuary until such time as his voice settles and he can enter the choir again in the men's section.

When the new piano was installed a few years ago the boys gathered around it just before rehearsal, speculating on its cost and leaving fingerprints on its shining surface. "I bet this piano cost a lot of money" ventured one small boy.

Then there was John Petot who came down early one Saturday morning. He sold his banjo to a second-hand dealer for seven dollars and in an expansive mood from this sudden accession of wealth, bought two dollars' worth of taxi ride and drove up in state to the Cathedral.

On Friday night the full choir is rehearsed. The boys leave promptly at nine, the choirmaster and men remain for a quiet smoke and talk. The week's work is done, everything cooked up for the Sunday service and pushed to the back of the stove, so to speak.

Well, we have come to the end of a long and beautiful era. We have had the finest music, sung only as the Cathedral's choir can sing it. Considering the enormous amount of just plain drudgery required to keep a boychoir going, one may well ask, "Is it worth while?" Then on a Sunday morning a boy's solo voice rises in the chancel as clear and pure as moonlight and the answer is always "Yes!"

We are grateful that the choirmaster was able to stay until the war was over. Returning choirboys make a bee-line for the Cathedral to visit old scenes and find them unchanged. That is the way they would have it. They are not looking for a bright, new world. These boys spent a lot of their youth within the walls of the choir-room, with its long rows of scrubbed benches and pictures of oldworld Cathedrals. This is home, and because an Englishman was running it, everything is unchanged.

One of the boys returned in the blue of the navy. The choirmaster was on vacation. The sailor looked at me, his eyes wandered over the old familiar choir-room and then he said, "Gee, how good everything looks." We talked on for awhile and he looked around again as though he could not get enough of looking and again he said, "Gee, how good everything looks!"

For forty-five years Mr. Simon has taught organ, voice, and theory. A huge pile of Christmas cards is sent out each year to his former pupils, for he never loses touch

with them. Of the friendships formed in all these associations I need not speak. When he played his last service on June 30, 1946, he played it, as Bishop Haines said, just as he would any other service. Thinking now of Mr. Chips and what he meant to his boys, we can only say, "Good-bye, Mr. Simon. Dominus Vobiscum."



ST. PETER'S CONSOLE

The world's greatest church thus has one of the world's most inadequate organs; there are 21 rocking-tablets and John Healey, R.A.F., is playing. Photo by courtesy of Esmond H. L. Roden.

### St. Peter's in Rome

Our thanks to Esmond H. L. Roden for the photograph of the console of the Walcker organ in St. Peter's Cathedral, Rome; John Healey, of Newcastle, is playing. Says Mr. Roden: "You will notice there are three more rocking-tablets than specified in Mr. Swarm's stoplist; my eyes can't read the far ones. The small circles above the tablets are probably some indication for an otherwise blind combina-

### THE MUSIC

Following is the list of anthems used by Mr. Simon during 1946, from Jan. 1 to his final service on June 23:

Elvey, Arise shine  
Thorne, Behold the Lord is come  
Mendelssohn, When Jesus was born  
Spence, O saving Victim  
Stainer, Let every soul be subject  
Spence, Rejoice the Lord is king  
Gibb, The Divine Tide  
Bach, Ave verum  
Farrant, Lord for Thy tender  
Attwood, Enter not into judgment  
Teach me O Lord  
Harker, Thus saith the Lord  
Wesley, Lead me Lord  
Rogers, Doth not wisdom cry  
Cobb, I heard a great voice  
Clare, Why seek ye the living  
Simper, This is the day  
Sullivan, I will mention  
Foster, Let not your heart

Hopkins, Lift up your heads  
Wood, And suddenly there came  
Stainer, I am Alpha  
Kinder, Thy word is a lantern

The Cathedral calendar is a 4-page printed leaflet with the names of the clergy and organist at the top of the first page. There is an early communion service at 7:30, and often there are a Young People's Fellowship at 4:00 p.m. and service for Young Churchmen at 6:00, but the calendar prints only the 11:00 service.

The rest of the choral music for the morning services of January was listed: Kyrie Eleison, Stainer  
Sanctus in A, Moir  
Venite Exultemus, Rimbault  
Te Deum in C, Stephens  
Benedictus (short), Novello  
Venite Exultemus, Tomlinson  
Benedictus, Hopkins  
Venite Exultemus, Rimbault

Te Deum in F, Tours  
Benedictus (short), Novello

"We have dreaded the day," said the calendar in announcing Mr. Simon's resignation, "when this announcement would have to be made, for few can think of Christ Church Cathedral without thinking of its splendid choir and their leader who has served so faithfully and efficiently . . . The chapter has granted him a substantial pension during his lifetime." And on another occasion: "The worship of Almighty God in this Cathedral has been deeply enriched by this man's untiring efforts. The lives of many people have been tremendously influenced for good by his patient and understanding efforts in training them. For the Cathedral family we find it very hard to record in these notes our feelings as we approach the time of Mr. Simon's retirement."



tion movement." From Mr. Roden we also learn that Mr. Healey, then in the R.A.F., played for mass in St. Peter's attended by service personnel stationed in the district. Our magnifying-glass fails to decypher the engraving on those distant tablets, though one not listed by Mr. Swarm looks suspiciously like 8' Clarinetto. It makes T.A.O. feel good to have readers like Mr. Roden, of Bristol, England, on the alert to supply items he knows will interest all other readers too.



## Let's Be Honest

By ROWLAND W. DUNHAM  
Associate Editor, Church Department

IN the music profession there seem to be certain widely accepted ideas which few musicians care to dispute. For instance, there is the idea that certain composers were possessed of some sort of divine spark which immunized their works from imperfections of any sort. As a consequence it is generally conceded as improper to question the greatness of any piece of music with the magic name of Bach, Beethoven, Mozart, etc. etc. on its titlepage.

That such a blind acceptance is the mark of mediocrity is to put it mildly. Just as absurd is the commonly held view that originality is the primary virtue of any musical opus. If an elaboration of this matter is of interest just read Chapter 10 of Frederick Corder's *Modern Musical Composition*. These words may come as a shock to some of my readers but they will have the salutary effect of bringing musical judgment down to earth with a realistic bang.

Why do people indulge in musical snobbery that causes them to listen patiently to the bitter end of music that is really of no interest whatever? Years ago there were several of us who ventured opinions in T.A.O. that we would not ever again attend a performance of Handel's "Messiah" if we could help it. The columns of this journal teemed with red-hot arguments on both sides. Men like your Editor, Percy Chase Miller, and myself, had a lot of fun over the affair. Some of the best-known organists of the day came into the battle to call us rank heretics, know-nothings, and a disgrace to the profession.

Is it not a fact that there is much music which has no longer the appeal that it may have had in the day it was written? Our interests have changed so radically that many of the classic formulas pall when they are given in wholesale proportions. We may like a certain work by Mozart; it seems to us to give us a reaction which is altogether delightful. Another similar piece of music by the same man may not have the same effect at all. Why, then, should we say we are enamored of Number 2 because we like Number 1? This is the sort of reasoning the sincere musician must have. It is not necessary to broadcast such opinions. Such a procedure would intimidate many who might honestly like Number 2. Yet there would be no purpose in exposing yourself to this piece or pretending you liked it because it was written by the great Mozart. Even the finest workmen descend to the commonplace on occasion.

One of my colleagues here, a composer of national reputation, has his personal likes and dislikes that sometimes agree with mine. We occasionally get a chance to compare notes. He is a great Mozart lover; I find some of it less inspired. My liking for Haydn exceeds his. Neither of us would care to sit through "The Messiah." We agree on our admiration for the mature Bach, Beethoven, and Brahms. Neither of us finds satisfaction in Sibelius or Tchaikowsky. His favorite Wagner is "Parsifal"; mine is "Tristan"—we both enjoy

"Die Meistersinger." He tells me he never missed hearing Mary Garden. While I appreciated her acting, her voice was disagreeable to my ear. We agree on the significance of Moussorgsky and the charm of Delius and find Elgar dry. And so it goes.

No two musicians could possibly agree on all such details as these. One of the serious handicaps facing the younger musician is the adulation poured upon most composers by the glib history of music authors and by commentators and writers whose actual knowledge of the craft of composition may be considered definitely dubious.

The point of all this is the oft-repeated advice to become thoroughly familiar with all types and styles of music. Keep an open musical mind at all times. But have enough self-respect to maintain your preferences if they seem to you well considered, regardless of what you hear and read. Remember the Gilbert & Sullivan song, "All that glitters is not gold," and apply it to your musical judgment. Then you will maintain your musical integrity.—R.W.D.



### NO PRACTISE PROBLEM HERE

Arthur Rienstra bought this 2-26 Reuter for his daughter who thenceforth could practise in comfort in her Providence R.I. home. The organ, unified from Diapason, Dulciana, Gedeckt, Salicional, is in the basement, console in the livingroom.

## Using the Church Calendar

As done by Donald D. Kettring, First Congregational, Columbus

The calendar is 4p. 6x9, printed, and almost every issue has an item calling attention to the music, signed by Mr. Kettring. Sept. 22 issue noted the return of the Chancel Choir for the season, called for more choristers for one of the junior choirs, and then gave three more paragraphs about the music of the day.

"The first anthem is 'Seek Him that maketh the seven stars,' probably the best known anthem from the pen of the late James H. Rogers, the Cleveland composer. The anthem is in two contrasting moods, the opening section is sustained, quiet, mystical style, and the second part joyfully rhythmic.

"The stirring tune 'St. Catherine' which we associate with 'Faith of our fathers' appears twice in today's services. The first is an organ prelude founded on the tune, by Carl McKinley, the Boston organist. For the most part the melody appears in the tenor register against a rather chromatic figuration in the higher voices. . . . It also appears as the opening hymn, and the descant sung by the sopranos this Sunday is by Myron Roberts of the University of Nebraska.

"The choral call to worship in Sunday's service is the tune 'Dundee' from the Scottish Psalter. The choir will sing the first stanza in an old faux-bourdon arrangement with the melody in the tenor, and the second stanza will be sung in a 'strong unison'."

Above quotations, about half the complete item, are given merely to show one organist's approach to a most excellent means of developing congregational interest in good church music.



# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Always in Hot Water

AGAIN I must apologize for the way correspondence is neglected by me and my office. Wherever possible, we do give fairly prompt attention to anything to be done; the only thing neglected is the courtesy of an answering letter and there just isn't time for it. I'll feel a lot happier in my job if I know my friends and enemies are not ripping the life out of me behind my back for things I'm powerless to control, and I'm distinctly not able to control the forces around me today in such a way as to enable me to write as many letters as I want to write. That's a blessing on the heads of my correspondents. I hope they realize it.

I've been momentarily bothered this past month by two items. A correspondent in the Pacific Coast Musician took Mr. Steele to task for condemning music laborunionism. The gentleman said, "Have you ever given a thought to the fact that many of your subscribers have benefited from" unionism and the dictatorships of Petrillo? They have benefited, haven't they? That bothered me. Why condemn a man who has done good? The next day the answer was as clear as crystal. Men are not here to get as much for themselves as they possibly can but to give as much value as they can for what they get in return.

And there unionism has fallen flat. It has taken everything, given nothing. It asks more all the time and gives less with every new asking. Even my big dog knows and acts better than that. Only last evening I watched him feeding out of the same dish with the little dog. The big one is a german-shepherd, the little one a pomeranian (only with a sweet not a snarly disposition). Did the big dog try to shove the little one away so he could have it all? Not at all. The little one was allowed to have his share too.

Can't we American musicians be at least as good as dogs? Must we be Petrilloites to grab everything we can possibly force out of the rest of humanity for ourselves?

The answer to music unionism is clear enough. Any organization devoted to getting, never to giving, is as un-American as communism.

Another item that looked suspicious was a request from a reader for suggestions on the kind of music a conscientious—that was his word—organist would use at a pre-wedding recital. Now I do not know if our correspondent applied conscientious to the organ profession or to the employer. If to the employer, all right; but if to the profession, completely wrong.

This is but another phase of the same difficulty. We are likely to think too much of ourselves, not enough of the rights of the other fellow. When we're hired to play a wedding recital—or do anything else for that matter—the other fellow's rights are greater than ours. When we hire a man to mow the lawn, we don't propose to be peaceful about it if he chooses instead to paint the fence. We want what we pay for. And we have a right to get it no matter whether we buy it from a tailor, a grocer, or an organist.

If conscientiousness is applied to the guests at the wedding, as it must be, the answer is fairly simple: play the kind of music that entertains without dominating. Nor-

mally, loud music is inappropriate; melodious, rhythmic, happy music is all that is needed. And it is all needed. A conscientious organist will provide just that.

Naturally the church makes a big difference; we would not play the same music in St. Bartholomew's Church in New York City and the Second Methobyterian in Nome, Alaska. When a physician is called to see a patient he pays no attention to the ethics of the medical profession; the thing that interests him is to get that patient well as quickly as possible. When there is no work to be done, that's the time to ponder ethics.

So let the wedding-recital organist think only of fittingly entertaining the guests he's hired to entertain—passively, not violently. If he has a conscience at all, the time to use it is on himself when he's practising in private.

How long before the trend will change from quantity to quality? We'll have to fight the preacher and whole official board to achieve it, but it will be worth it. The quantity appeal is evident in the multiple-choir system; the preacher and his associates think twice as much of an organist who has two hundred people in his choirs as they do of the poor little guy who has only thirty-five, but every last one of us knows that the smaller choir is the only one that stands a possible chance of doing creditable work. We cannot complain because organists try to get two or three hundred people into their choirs; for that pleases those who pay the bill; but we do complain when such organists are simpleminded enough to pretend that such numbers should impress other members of the profession. If anything, an organist should be ashamed of such quantities, knowing full well they speak only of a woeful lack of quality.

Organ unification gained its bad name not because it is essentially bad but because it was used by incompetent



T.A.O.'S GRANDEST FAMILY

We worked hard & long to get this family all together for a portrait for these pages and we're proud of every one of them

people to build up quantity appearance. An organ of two hundred stops, they'd say. Completely false. Yet unification has its uses, especially in theater organs; possibly I should say chiefly in theater organs, but the small organ for residences is an equally legitimate field. Unification went so far that Senator Richards began his campaign against it, and with the full support of the quality advocates among us, he has won. We now need someone to campaign with equal ability against quantity choirs. Multiple choirs are fine for all active churches in all average villages and cities, but their function is not the ruin of the Sunday services but rather the enrichment of the Sunday-school and the development of future laymen who will do something to a hymn other than mumble it.

If anyone needs proof of the small quantity of high quality in the world of the organ he can take a quick squint at the Guild and compare its list of colleagues with its list of fellows. Pardon me, my bad manners are showing, I suppose. But it's time to stop this quantity idiocy in our world of the organ and get back to quality.

"I knew that T.A.O. article I wrote would get me in hot water with somebody," said our correspondent sorrowfully some months after it was too late. Get him in hot water? Certainly. The only way any of us can avoid getting into hot water is, as the saying goes, by thinking nothing, saying nothing, doing nothing. And even then we'll get jumped on for that.

Most things presented in these pages are here for the purpose of stirring up the hot water. We want ideas brought into the open and discussed from every sane viewpoint. But merely because one man is allowed to say he doesn't agree with some other man, is of no consequence whatever to anybody; only a liar or a fool would pretend to agree with everything everybody else said. And, believe me, from the way so many of our readers go for me over this or that, I don't think we have many liars or fools either one on our subscription lists. They're tough guys who say just what they think, and they do think. Miss Soosie too. Don't make the blunder of thinking Miss Soosie doesn't have ideas of her own, just because she's mild and gentle. Our Miss Soosie will knock the whole

official board over if they get in her way, but she'll do it like a lady.

And imagine it! I haven't mentioned politics once.

T.S.B.

### T.A.O.'s Grandest Family

• It is a personal pleasure and a privilege to present in this issue the photo, made expressly for T.A.O., of a family group whose father and mother I have known since T.A.O.'s first issue back in 1918. Besides being an organist, composer, recitalist, the father is a man of such sterling qualities as cannot be surpassed; the mother matches his personal qualities in every respect, and not to be too far outdone by his musicianship, has worked with him as director of church music when the pair of them had charge of more than the normal one church. "Last spring," wrote the father, "I caved in from too much choir work (three boychoirs) and she took over my eight weekly rehearsals and directed three masses on Sunday."

My gratitude to Richard Keys Biggs and Mrs. Biggs for giving these pages this photo which I have been wanting for the past year, ever since having seen an informal snapshot of this grand family. Human beings are worth more than all the fugues Bach ever wrote. Our pictures of the LaBerge twins have been warmly welcomed by our readers. I know they will welcome this family photograph too. Studying the faces of these eleven young people is a happy experience in itself; what a grand time it must be for them when all can be together for their summer holidays as they were this year.

Left to right: Top row, Richard, Janet, George; middle row, Suzanne, Marguerite, Geraldine, Anne; bottom row, John, Catherine, Charles, Marie.

When I first requested this photo a year ago, Mr. Biggs wrote: "It is impossible to get the family together for a portrait now. My oldest son George has gone to Brazil. Richard Keys Jr. is in the Seminary at Santa Barbara, preparing to become a Franciscan priest. My second daughter Anne is a coming star—soprano; she is under contract with Fox Studios, and can be seen in the M.G.M. technicolor picture, *American Romance*."

Now I ask you, where could greater happiness be found than in membership with this family of grand young people? —T.S.B.

MINNEAPOLIS, MINN.  
PARK AVENUE CHURCH  
M. P. Moller Inc.  
Installed October 1946  
V-17. R-18. S-40. B-22. P-1345.  
PEDAL: V-1. R-1. S-9.  
32 Resultant  
16 Diapason (G)  
Flute Major (G)  
Robrbordun (S)  
8 PRINCIPAL 42s 44m  
Flute Major (G)  
Robrbordun (S)  
4 Principal  
16 Trumpet (S)  
GREAT 4": V-6. R-7. S-9.  
Expressive (with Choir)  
16 Flute h tc  
8 DIAPASON 85wm16'  
FLUTE MAJOR 85w16'  
24sw 61ow  
FLUTE h 48s 85m  
GEMSHORN 52s 1/3t 85m  
4 PRINCIPAL 57s 73m  
Flute h  
II MIXTURE 66-70s 122m  
12-15

8 CHIMES  
Tremulant  
SWELL 5": V-7. R-7. S-13.  
16 ROHRBORDUN 85w  
8 VIOLIN DIA. 47s 73m  
SPITZFLOETE 48s 2/3t 85m  
Robrbordun  
VIOLE 54s 85m  
V. CELESTE tc 56s 49m  
4 Spitzfloete  
Viole  
2 2/3 Viole  
2 Viole  
8 TRUMPET 97mr16'  
CCC-9" CC-4.5"  
OBOE 3.5" 73mr  
4 Trumpet  
Tremulant  
One prepared-for.  
CHOIR: V-3. R-3. S-9.  
8 Flute h (G)  
Gemshorn (G)  
DULCIANA 54s 85m  
UNDA MARIS tc 61m  
56s 1/2t  
4 Dulciana  
Gemshorn (G)  
2 2/3 Dulciana

2 Dulciana  
8 CLARINET 1.5" 73mr  
Tremulant  
COUPLERS 24:  
Ped.: G-8-4. S-8-4. C-8-4.  
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
Sw.: S-16-8-4.  
Ch.: S-16-8-4. C-16-8-4.  
Combons 25: P-4. G-5. S-6. C-4.  
Tutti-6.  
Crescendos 3: GC. S. Register.  
Cancels 1: Tutti.  
Says Dr. Blanchard of the Moller staff: "The Swell avoids the usual flute unit at all pitches and substitutes the much more useful string borrows. The Choir makes too liberal use of duplexing but possibly the Dulciana unit will compensate for it somewhat in practical musical values."  
"The Great Diapason borrowed to the Pedal is of special scale designed to taper off from the wood pipes of the lower octave into a metal treble. The Flute Major is of stopped-wood in the Pedal borrow but is open-wood on the Great, of Clarabella type and not too hooty or heavy."

## Small-Organ Costs

By ROY PERRY

In designing the two small organs described in August 1946 T.A.O. I asked for price quotations from several of the builders in the moderate-price field. At that time there were at least three reputable builders who said they could and would build the organs in question for prices ranging from a low of \$4500.00 for the smaller to \$6500.00 high for the larger; my file of correspondence proves this. These prices were not based on figures of my own but were actual quotations.

Of course these quotations were given when my article was being prepared, not when it was published some months later. During that time prices rose swiftly so that the quotations on these same two organs would necessarily be higher.

As for duplexing, I remember that in 1940 certain builders could make borrows for about 25% of the cost of independent pipes & action where the primary was already provided; this ratio of mechanism-to-pipes costs has not changed materially with the general cost rise. And of course there are many to whom duplexing is a matter of personal preference, theory or no.

This is written not to attempt to close any discussion of small-organ costs but on the contrary to draw out all possible facts and figures dealing with the subject.

## Johnson's Op. 487 Now Preserved

Reported by JOHN VAN VARICK ELSWORTH

In the residence of Horace C. Montgomery Jr., Watertown, N. Y.

• One more fine old Johnson has been saved from the scrap-heap. Johnson & Son installed a one-manual in the First Congregational, Chicopee, Mass., in 1876. Early in 1946 it was replaced by a Hammond electro-tone and the Church asked me if I wanted the Johnson. Having one of my own, an architect friend of mine snapped this one up.

Mr. Montgomery, myself, and another friend went over to Chicopee, carefully dismantled the organ, and by means of a station-wagon and a truck we brought it back to Watertown. The dismantling process was most enlightening, for it revealed the most beautiful workmanship and materials. Wood which could not be procured today at any price, and pipework a joy to behold. It looked as though it had been put in the week before, and it was evident that no butchers had ever touched it, for there was not a dent or blemish on a single pipe.

WATERTOWN, N.Y.

HORACE C. MONTGOMERY JR. RESIDENCE

Johnson & Son

Installed 1876 in First Congregational, Chicopee, Mass.

Moved to present home in summer of 1946

V-8. R-8. S-11. P-453.

PEDAL:

16 Sub-Bass 13

GREAT (Enclosed): V-8. R-8. S-11.

8 Diapason 58 (Scale 45)

Melodia tc 46

Stopped Flute Bass 12

Dolce tc 46

4 Octave tc 46 (Scale 58)

Octave Bass 12

Flute & Violin Bass 58 (Viol pipes CC to C)

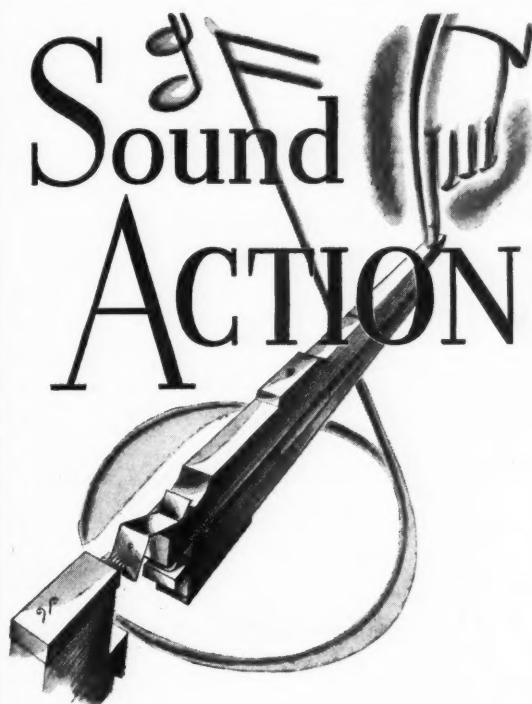
2 2/3 Twelfth 58 (Scale 65)

2 Fifteenth 58 (Scale 70)

8 Oboe tc 46

Couplers 1: G-P.

The swellbox panels were of 1 1/2" pine. Some boards were 22" wide; so fine was the workmanship that it was almost impossible to tell where the joints had been glued. Before taking the organ down I tried it and found the tone glorious. The four Diapasons were characteristically Johnson, as were all the other voices.



**Much Has Been Written** describing the famous action of the Wicks Organ, and rightly so, for Direct-Electric Action as used in this famous instrument has found a ready and welcome response from organists everywhere. As Dr. Koch of Carnegie Tech. so aptly put it, "It represents the final stage in the age-long evolution of organ action."

The practicability of Wicks Direct-Electric Action is based on principle. Electrically and mechanically approved through the years, is acknowledgement of its lasting soundness. In fact, the practical economy of this action is illustrated in many ways, most important of which, probably, is the ability, through use of the organ action, to more effectively control tone. This action makes it possible to voice the pipes under either low or high pressure from the wind chambers.

**WICKS**  
**★ ORGANS ★**

HIGHLAND ★ ★ ILLINOIS





## SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

### JOHN EHLERS

St. Matthew's Lutheran, Pittsburgh  
*Children's Choir Musicale*

Bach, Fugue Gm  
Sing to the Lord, Hohman  
Praise O Zion, Burhenn  
My Jesus, Buxtehude (solo cantata)  
Sheldon, Laudate Dominum  
In faith I calmly rest, Bach  
Jesu Joy of man's desiring, Bach  
O Jesus so sweet, Bach  
In old Judea, Geibel  
Bach, Lord Hear the Voice  
boys. Lord hear the voice, Bach  
He was despised, Handel  
Hear my prayer, Arcadelt  
Rogers, Arioso Ancient Style  
Kinder, Jubilate Amen

"Instead of printed explanatory notes, a number of boys will briefly analyze and describe some of the selections." Choir of 22 boys and girls. Too bad the details are not given, but we can guess that all were done in unison.

### D. DEANE HUTCHISON

First Methodist, Peoria, Ill.

#### September Services

\*Harsch, Chanson  
Jerusalem O turn thee, Gounod  
Harsch, Contrition  
Harsch, Alleluia  
\*Campra, Rigaudon  
Sing to the Lord, Haydn  
Like a choir of angels, Bortniansky  
Marcello, Psalm 19  
\*Borowski, Son. 1: Andante  
Bless the Lord, Ivanov  
Let not your heart, Speaks  
Borowski, Son. 1: Finale  
\*Boellmann, Poeme  
Onward ye peoples, Sibelius  
Heavens are declaring, Beethoven  
Boellmann, Chorale

### EARL R. LARSON

First Methodist, Duluth  
*Anniversary Service*  
Tower Chimes.

Larson, Eternal Light  
A Modal Prelude  
Two Hymntune Fantasies  
Meditation Hymn, Call to Worship, Processional, Congregational Prayer, Choral Response.

One World, O'Hara  
Choral Praise, Responsive Reading, Gloria Patri, Children's Sermon.

j. Lord of heaven, Larson  
Hymn, Scripture, Prayer, Lord's Prayer, Choral Response, Offering.

Lost Chord, Sullivan  
Sermon.

God of the nations, Larson  
Benediction, Choral Response, Silent Prayer.

Larson, Postlude on Ariel

This is the service that marked Mr. Larson's 25th anniversary with the Church; front page of the calendar carried a large picture of Mr. Larson at the console.

### CLAUDE MEANS

Christ Church, Greenwich  
*October and November*

Thiman, Service Dm  
Williams, King's highway  
Beach, Benedictus es in D  
Noble, Benedictus Bm

Andrews, Lord of all being  
Brewer, Service Ef  
Franck, Psalm 150  
Hall, Benedictus es in A  
Means, Jubilate (unison)  
Parker, In heavenly love  
Tours, Service F  
Handel, Angels ever bright  
Stanford, And I saw another angel  
Parry, Te Deum D  
De Koven, Recessional  
Choir of 30 boys, 15 men.

### MARY HODGES TURNER

Presbyterian Church, Decatur, Ga.  
*Anthems July through September*

Beethoven, Heavens resound  
Dickinson, Grant Thy grace  
Diggle, Great is the Lord  
Elgar, As torrents in summer  
Eville, I will magnify Thee  
Genet, Eternal Ruler  
Hollins, O worship the Lord  
Holst, Let all mortal flesh  
Turn back O man  
Huhn, My defense is of God  
Hyde, Bread of the world  
Lewis, Spirit of God  
Luther, These things the Seer  
Lvoff, O holy Jesus  
Mueller, Wait on the Lord  
Roberts, Seek ye the Lord  
Rowley, Praise  
Williams, King's Highway  
m. Winn, Softly the silent night

Mrs. Turner's special musicales of the past season included one all-Diggle, another all-Handel, a third all-Luther; there were two for 20th century English composers and five for American.

### W. WILLIAM WAGNER

First Congregational, Battle Creek  
*Vesper Musicale*

Purcell, Trumpet Voluntary  
Brahms, My Heart is Filled  
Bach, Prelude & Fugue Em  
O Lord have mercy, Stradella  
My heart ever faithful, Bach  
Reubke's Sonata  
I talked to God last night, Guion  
Karg-Elert. Clair de Lune  
McAmis, Dreams  
Vierne, Carillon

Vocal music by soprano soloist. The service began with Call to Worship, Hymn, Opening Sentences, Responsive Reading; it ended with Closing Sentences, Benediction, Hymn.

## Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art  
(University of Detroit)

First Baptist Church, Detroit, Mich.

## Martin W. Bush

F. A. G. O.

First Central Congregational Church  
Chairman, Music Department  
UNIVERSITY OF OMAHA  
Omaha, Nebraska

## Charles Harlan Clarke

Organist and Choirmaster

Grace Church, Chicago

## Joseph W. CLOKEY

### DR. WARREN D. ALLEN

on leave from Stanford University is spending the year as guest professor in the University of Texas.

### LESTER BERENBROICK

has been appointed to West End Presbyterian, New York City, another church that has been floundering in its music all too long. It's a fine active church in every way but its music; it has not known what to do with its music for the past decade.

### FENNER DOUGLASS

has been appointed to the organ faculty of Oberlin Conservatory, joining Grigg Fountain whose appointment was announced in September T.A.O. Claire Coci has returned to New York; Arthur Poister continues to head the expanding organ department. Mr. Douglass earned his A.B. and Mus.Bac. in Oberlin College and Conservatory, respectively, was in the coast guard during the war. GET YOURS TOO

"Getting money is easy in a country full of people willing to believe anything, not once but twice."—H. L. Mencken.

## Will R. Cornelius

Organist and Recitalist

SHRINE COLISEUM  
Los Angeles — California

## Dubert Dennis

M. M.

TEACHER — CONCERTS

First Christian Church  
Oklahoma City

## C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

Pilgrim Congregational Church  
Saint Louis 8, Missouri

## Robert Elmore

Concert Organist

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## Harold Fink

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## Norman Z. Fisher

M. S. M.

Organist and Choirmaster

First Christian Church  
Oakland, California

## Charles W. Forlines

RECITALS

Associate Professor of Music  
MORRIS HARVEY COLLEGE  
Charleston, West Virginia

## Grigg Fountain

M. Mus.

Faculty

OBERLIN CONSERVATORY  
Oberlin Ohio

## Walter Lindsay

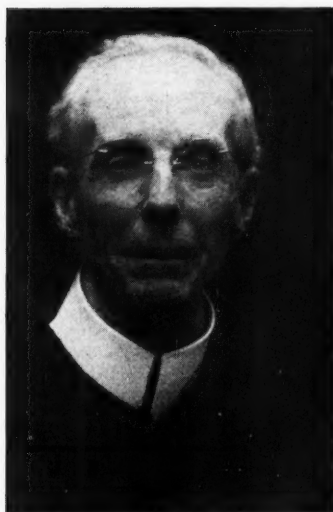
*A man who influences people wholesomely*

• An organist and a gentleman is Walter Lindsay, and a business man he was until he retired. He was never content to get what he wanted for himself; he always wanted also to give, to make this world a little better, to make our thinking a little clearer. When you pass three score years, such things must slowly be converted to past tense.

Mr. Lindsay was born on a Dec. 3 in Philadelphia, had his highschooling there, studied organ with local teachers, and has worked there exclusively. He had his first church job at the age of 15, St. Jude's Episcopal. Four years later he went to Zion Episcopal, and in 1918 to Oak Lane Presbyterian. In 1926 he became organist of the First Presbyterian, Olney, Philadelphia, where the organ is a 3-27 Odell installed that year. The choirs are all volunteer but that's the choir-master's headache, not Mr. Lindsay's.

He is a bachelor, for thirty years he edited a magazine devoted to the optical business, he was a boy chorister "when boychoirs were still a novelty. I have seen them rise and fall, and saw the heyday of the quartet, and its decline." And that's the summary of cold fact about Walter Lindsay, so far as the organ world is concerned.

But Mr. Lindsay is more interesting than that simple record shows; he has had a



WALTER LINDSAY

*whose heart & mind are in the bloom of youth but whose hands & voice have served the world of church music three-score years*

much wider influence for good. He has conducted himself as every good man should, taking an active interest in the world about him and using a little of his time & talents to make things better. Strange, but he has a B.A. degree from a highschool. Not possible? "I don't often mention the degree but it is a perfectly legitimate degree. The old highschool in Philadelphia—the only one in those days—had the power of a university to grant degrees; there was only one course at that time, the arts course." Mr. Lindsay earned the B.A. degree.

By his writings, including letters to the newspapers and to individuals and organizations, he has had a great influence. He is gentle, persuasive, logical. You can't get him riled in an argument; though he can drive home a point that bites, he does it like a gentleman and with disarming grace.

And he can't be fooled. When the alleged modern composers came along with their meaningless scattering of notes, they fooled many a tired professional musician but they didn't fool Mr. Lindsay, and it was on this theme his first writings in T.A.O. appeared.

## Richard T. Gore

F. A. G. O.  
Professor of Organ and Composition  
Head of the Music Department  
THE COLLEGE OF WOOSTER  
Wooster, Ohio

## Horace M. Hollister

M.S.M.  
Associate Organist  
Director of Music for Young People  
Madison Avenue Presbyterian Church  
New York City

## Harry H. Huber

M. Mus.  
Organist and Choirmaster  
First Methodist Church  
Hutchinson, Kansas

## Gilbert Macfarlane

Choirmaster — Organist  
Director of Choir School  
TRINITY CHURCH  
Watertown, N. Y.

## August Maekelberghe

Compositions for Organ:  
Triptych (H. W. Gray Co.)  
De Profundis Clamavi  
Fantasia (J. Fischer & Bro.)

## Richard Purvis

Saint Mark's Church  
Institute of Music and Art  
San Francisco California

## Robert M. Stofer

M. S. M.  
Organist and Choirmaster  
The Church of the Covenant  
Cleveland

## Lauren B. Sykes

A. A. G. O.  
Organist-Choirmaster  
First Christian Church  
Conductor, Multnomah A-Cappella Choir  
Portland, Oregon

## Charles Dodsley Walker

## Harry B. Welliver

MUS. M.  
Organist  
State Teachers College  
MINOT NORTH DAKOTA

## G. Russell Wing

M. S. M.  
Organist and Director  
First Congregational Church  
La Grange, Illinois

An unostentatious worker but a persistent one. An organist who has worked at it for half a century and still likes music. A gentleman and scholar and friend who, when it comes his turn to lay down his tools, will be leaving a world that has been made vastly better because he lived and worked and did his job well wherever he found it.

## JOHN M. LEWIS

has issued a two-fold 11x8 printed leaflet outlining the choirs and season musicales of Fountain Street Baptist, Grand Rapids. Senior choir sings Sunday mornings, rehearses Tuesdays at 7:30, Sundays at 10:00; youth choir, 10th to 12th grades, sings Sundays at 5:30, rehearses Thursdays at 4:00; juniors, 8 to 12 years old, sing alternate Sundays in the Junior Service at 11:00 and one Sunday a month with the adults, rehearses Saturday at 10:00. The Church also maintains a drama section, for which the organist is not responsible; it includes a verse-speaking choir of women, rehearsing Tuesdays at 4:00. Vespers for the season, Oct. 6 to May 4, are listed in full, 20 events, including an organ recital by Mr. Lewis, string quartet & piano program, opera, carol services, two string ensembles, organ & harp program, the "St. Matthew," etc.

## JACK EDWIN ROGERS

has been appointed to succeed Mr. Simon as organist of Christ Church Cathedral, Louisville. He was born in Pittsburgh, Pa., studied with Dr. Harvey B. Gaul, was organist of a church in Steubenville, Ohio, and appointed to Christ Church, Philadelphia, when the war got him. He married Constance Kennedy of Louisville and made his home in that city when released from the army. The music committee gave "many weeks of study" to the job of finding the right organist and then picked Mr. Rogers; may they live happily together ever after.

## CHANGING ADDRESS?

If so, please notify T.A.O. twenty days in advance or your magazine may be lost—and if it is lost, somebody must pay for the loss; we don't want you to pay, nor do we want to pay. If you do not know your future address, notify T.A.O. twenty days in advance anyway and your copies will be safely held for you.

## FREDERICK ROYE

has been appointed to Church of the Savior, Philadelphia. He was born on a Nov. 4 in Malvern, Pa., had his highschooling in Berwyn, and graduated from the University of Pennsylvania in 1943 with the Mus.Bac. degree, studying organ with Robert Elmore, Dr. Rollo F. Maitland, and Carl Weinrich; for a time he attended the Juilliard School of Music. He was organist first of Frazer Presbyterian in 1934. Recently he was with St. Mary's, Philadelphia, as substitute for their organist then involved in worldwar 2. He is single and in addition to farming (so he can spend his spare money on something besides food, as he puts it) he is especially interested in the Bach cantatas, hoping eventually to do the whole series in a church somewhere.

## GOVERNMENT EFFICIENCY

The politicians spent millions on the Normandy, then abandoned the ship; the highest bid received for it now is \$161,680.

The politicians paid \$27,000,000. for supplies they sold again this year for \$5,000,000.—and "agents in the transaction received \$1,400,00."

The politicians paid \$71,843. to "private firms for expenses in selling surplus radio equipment to the public for \$3,722."

"The war assets administration received \$40,000. in expense money from the government for selling \$431. worth of surplus cutting tools."

"Had Enough?"



### Hymntune Organ Pieces

Suggested by CLAUDE L. MURPHREE

The following list of preludes and postludes based on church tunes was compiled by Mr. Murphree for his lecture-recital for the Florida M.T.A. convention in Orlando early in November. Publishers are indicated by key-letters hyphenated to composer's names.

- Bach, ar.Trehanne-b, Come Sweet Death  
 Burdett-a, Meditation on Toplady (Rock of Ages)  
 Calver-a, Improvisation on Pilgrims (Hark my soul)  
 Demarest-g, Prelude on Materna (America the beautiful)  
 hymns: Abide with me, Hark my soul,  
 Diggle-o, Choral Symphonique (on four Holy holy holy, Onward Christian soldiers)  
 Diggle-o, Concert Fantasia on Materna (America the beautiful)  
 Diggle-uw, Mother's Evening Prayer (Not worthy Lord)  
 Diggle-h, Prelude Variation & Fugue on Dundee  
 Diggle-ug, Rejoice Ye Pure in Heart  
 Edmundson-h, Christus Nocte (Schumann's Night song, All Through the Night, etc.)  
 Edmundson-h, Christus Resurrexit (O for a closer walk, Jesus Christ is risen)  
 Gehrm-h, Choralprelude on Old Hundred (Doxology)  
 Groton-b, Kaleidoscopic Hymnal (medley of 60 motifs)  
 Loud-uw, Fantasia on Old Hundred

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Matthews-o, Choralprelude on Aughton (He leadeth me)

Matthews-o, Galilee (Jesus calls us)

Matthews-a, Three Preludes on American Hymntunes (Jesus lover of my soul, My faith looks up to Thee, Nearer my God to Thee)

Miles-a, Three Improvisations (Break Thou the Bread of Life, Nearer my God to Thee, When I survey)

Mueller-g, Faith Hope and Love (three pieces each based on two or more tunes)

Mueller-uw, Thou Art my Rock (Rock of Ages)

Murphree-j, Choralprelude on American Folkhymn (Come ye sinners)

Noble-a, Choralprelude on Dominus Regit Me (King of love)

Noble-a, Choralprelude on St. Ann (O God our Help)

Purvis, Carol Rhapsody (Adeste fidelis, Hark the herald angels, Silent night)

Schmutz-s, Choralprelude on Lux Benigna (Lead kindly Light)

Truette-a, Fantasia on Old Hundred

### Collections

Edmundson-j, Seven Contrapuntal Preludes on Sixteenth-Century Tunes

Edmundson-j, Seven Classic Preludes on Old Chorales

ed.Harris-a, Vespers (ten pieces)

Kreckel-j, Musica Divina (choral improvisations, mostly on Gregorian chant but including fine arrangements of carols)

### Conducting

"No, I wouldn't imitate the current crop of conductors, great and small, if I were going to learn how to conduct."—NOBLE CAIN, in Educational Music Magazine, March 1946.

## Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn  
Temple Emanu-El, New York City

RECITALS

INSTRUCTION

## Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

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Mus. Bac., B. S.

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### Psalm Musicale

An unusual service of Psalms as interpreted by organ, choir, verse-speaking choir, and dance was one of the monthly series given last season by John M. Lewis, Fountain Street Church, Grand Rapids, Mich.

Organ: Marcello's Psalm 19; Whitlock's Psalm 6, and Exultemus on Psalm 81.

(Introit)

Anthem: Ivanov's "Bless the Lord," on Psalm 103.

Junior Verse-Speaking Choir: Psalms 8, 96, and 46.

Anthems: Brahms' "How lovely," on Psalm 84; and the ancient Hebrew "May the words of my mouth."

A Psalm Sequence, for readers, dancers, and organ, composed by Robert Wilson Hays, in which the organ played the music, the senior verse-speaking choir read Psalms 130, 121, 23, 137, and 47, in that order (reading against organ accompaniment), and a dancing group of ten girls interpreted the Psalms in dances.

Anthem: McBain's "The Lord's my Shepherd," Psalm 23.

Organ: Milford's Psalm 107, and Howells' Psalm 37.

Anthem: Franck's "O praise ye the Lord," Psalm 150.

Organ Postlude: Psalm 33, evidently an improvisation on verse 3—"play skillfully with a loud noise."

Said a note on the calendar: "The Psalm Sequence . . . is the realization of a long-time dream. The use of dancers, music, and words in a creative expression of praise has an ancient precedent, in Psalm 150—"Praise Him with the timbrel and dance." The Sequence follows no exact program. However it does attempt to suggest man's restless search for God; his serene acceptance of good; his remembrance of 'the former things'; and his triumphant renewal in God's love."

### ARTHUR R. BULLOCK

died Oct. 4 after a six-weeks illness. He was born Feb. 16, 1878, in Cheshire, Eng., came to America very young, had his day schooling in Paterson, N.J. From then on he was self-educated, in science & engineering as in music. He made his money in "scientific research and engineering," as his letterhead had it, with some 50 patents to his credit, 14 of them basic patents, with some improvements in spark-plugs that made much money for him. He turned carbon into an aqueous solution and when the Patent Office said he couldn't do it he took

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his complicated apparatus to Washington and proved he could, thereby earning his patent. He went to West Virginia to weed out the bugs in a wood-alcohol plant, spending some six months there with his associates perfecting the process. His last patent was taken in 1944. He was twice married, but died a widower, with no children. He grew fond of the organ and finally built a 3m in his home, which was in process of completion when he went to the hospital only to learn that the difficulty was incurable cancer. Retaining his spirits he returned home, settled his affairs, and then told his associates he was ready for the end whenever it was ready for him. He was an individualist, cheerful, thoroughly fed-up with formalities and redtape. T.A.O. regrets that he could not have lived to enjoy that new organ at least a few years.

#### ALPHONSE E. DROUIN

died Sept. 18 in the hospital, St. Johnsbury, Vt., after a brief illness; age 57. He had been an organist in the Paramount theater chain in Boston.

#### W. MEAKIN JONES

died Sept. 24 at his home in North Tonawanda, N.Y., after several months' illness, aged 72. He was born in England, joined the Hope-Jones organbuilding organization, and operated his own business there from 1909, when Mr. Hope-Jones came to America, until 1912 when the Rudolph Wurlitzer Co. brought him to America and placed him in charge of the organ department of the North Tonawanda factory, where he remained. Says the Company statement, "He was one of the key men responsible for Wurlitzer's dominance of the theater-organ field," and his name was well known throughout the organbuilding field. He was active in community affairs, a vestryman in St. Mark's Episcopal Church, a Mason, Shriner, etc. He is survived by his widow and their four sons, one daughter, and four grandchildren. His passing deprives the organ world of one of its bestknown figures; his long career with but the one firm is a tribute to his stability.

#### FRANKLIN W. ROBINSON

died of heart attack Sept. 16, in Northeast Harbor, Me. He was born June 27, 1875, in New York City, studied organ with W. R. Johnson, H. H. Wetzler, theory with W. K. Bassford, Max Spicker, MacDowell. He became organist of Epiphany, Philadelphia, in 1904 after a period as assistant in St. Bartholomew's, New York; in 1917 he relinquished church work to devote himself to teaching, which he had begun in 1908, on the faculty of the Institute of Musical Art, New York City. His book, Aural Harmony, first published in 1914, has had several editions. He was on the faculty of the A. E. F. College of Music, France, after the first worldwar, and became chairman of the executive committee of the American Orchestral Society, New York, upon his return to America; when the Society disbanded in 1930 he founded the National Orchestral Association.

#### TWO MORE DEATHS

must be noted here with regret. Dr. J. Christopher Marks died Oct. 13, and Joseph G. Estey Oct. 14, the former 83, the latter 49. Their careers will be summarized in later columns.

#### R. C. O.

in its July examinations awarded fellowship certificates to 11, associateships to 22. ORGANBUILDERS NEED LUMBER.

Greater New York Lumber Industries Inc. shut down tight for two days "in protest against the hundreds of unworkable government regulations, particularly those issued by o.p.a. with the thousands of rules which are strangling industry." "Had Enough" of new-dealism?

#### LANCASTER, PA.

First Methodist was gutted by fire Sept. 21. The Church had about completed a \$25,000. renovation program and the auditorium scaffolding was scheduled for removal the morning of the fire, which started in the basement under the organ, destroyed the organ, a prized and costly window, much of the roof, and virtually all the renovation job. The organ was evidently the 4m Moller installed c.1930. "Less than an hour after the fire practically every church in the area had offered their facilities for the use of the congregation." Two persons attending meetings the evening before thought afterwards they had smelled smoke, but did nothing about it.

#### KILGEN ORGAN CO.

reports recent installations of 2m organs: Grandville, Mich., Hope Christian. Lemont, Mich., First Methodist. Nevada, Mo., St. Mary's R. C. New England, N.D., St. Mary's R. C. St. Joseph, Mich., First Evangelical. St. Louis: The St. Louis Cathedral, R. C., has contracted for a 4m for installation in four chambers behind the high altar, in the rear of the sanctuary, replacing a Kilgen of 1912; stoplist by Eugene R. Kilgen and Mario Salvador, organist of the Cathedral. The Cathedral has been building since 1908;

cost to date is some five million dollars. Stoplist in later columns.

#### REGISTRATION BUREAU

More cooperation from our readers will make the work of the Bureau more helpful to more people. What is needed is information about vacancies for organists. Since the last report, a call came by phone for an organist in another state, salary \$2000., with boychoir; and another call by phone for a beginner organist for New York City, volunteer chorus, junior choir trained by an assistant already engaged, and a Hammond imitation-organ instead of the proper church organ.

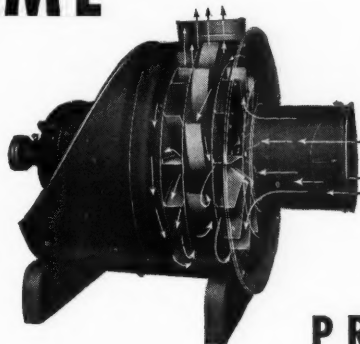
#### ALMOST ACCOMPLISHED ALREADY

"Irresponsible and unconscionable labor racketeers, having piled up enormous slush funds from the swollen wages of the war workers and scared the politicians into setting them above the law, are planning to take over the government altogether."—H. L. Mencken, in Life.

#### \$5,782,416. AGAINST YOU

That's the amount of money the mine owners were forced by the U. S. government to hand over to the c.i.o. for the period from June 1 to Aug. 31, and there's more to follow. For what? It costs real money to buy politicians and elections now. "Had Enough?"

# TIME



## HAS PROVEN

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# SPENCER ORGOBLO

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## MAY VAN DYKE

New Christmas music of the season turned up a cantata so good that it inspired enquiries as to the composer. May Van Dyke was born in Des Moines, Iowa, and now resides with her husband Arthur Johnson in Portland, Ore. As a youngster she was attracted to music and at 13 was accompanist to a vocalist in a public recital. Her brother started formal lessons before she did, but she played everything he did and made a game of transposing all her exercises into other keys. Says her husband, a concert tenor with whom she toured widely, "I have yet to see the song, no matter how complex, that she can't play in any key." She also has the



MAY VAN DYKE

from a photograph of several decades ago showing the composer in the trillier days of youth; she shuns photographers today.

gift of absolute-pitch and another gift of a tremendous memory, doing most of her accompanying from memory. She played the organ only for a short time, preferring the piano, accompanying, and composing as her career. Says she, "I began to compose in 1928 at the insistence of my husband; due to the demands of other activities my output has not been large, but much of it has been published."

"As to photographs," writes her husband, "the only one I have is just too old to be used and nothing on earth could drag her to a photographer's studio now. She has been extremely ill for two years and though she is now on the mend, she feels that a photograph would be too unflattering."

Very well, says T.A.O., we'll make the best of it, be content with the very meager biographical sketch and the very inadequate photograph. But that Christmas cantata is anything but inadequate.

The list of published compositions includes, in addition to the cantata, "Song for Christmas," published by J. Fischer & Bro., seven pieces for two-pianos (published by Belwin and Pro Art), two anthems, "God is a Spirit" (Boosey & Hawkes) and "I will mention the loving kindness" (Keane), and fifteen songs, at least half of which are for church.

In manuscript is an operetta, "Thirty Minutes at the Fiesta," in which the movements imitate other works, such as "Carmen," "Bohemian Girl," etc.

## NORMAN HENNEFIELD

of St. John's Lutheran, New York City, has been appointed also to the National Academy of Vocal Arts, to teach voice, piano, theory.

## DR. D. DEANE HUTCHISON

of the First Methodist, Peoria, Ill., held a four-session masterclass in organ registration in September, "developing aural sensitivity and exploiting the full resources of the organ through the intelligent use of the couplers instead of treating it as a haphazard collection of stops on individual manuals." All phases of the complicated subject were discussed in lecture demonstrations and the series concluded with a visit to five different types of organs available in Peoria.

## SUBSIDIES

By this method the buyer pays part of the cost to the seller and part to a political employee, and the political employee uses a vast office force to record, compute, and redistribute the money to the producer. That is the new-deal method. The American method pays all the cost at once to the seller and thus eliminates all the unnecessary overhead of political interference. "Had Enough?"

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## Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

**DR. ROBERT BAKER**  
First Church, New London  
Marcello, Heavens Declare  
Handel, Aria  
d'Andrieu, Fifers  
Bach, Prelude & Fugue Am  
Mendelssohn, Son.6; Finale  
Schumann, Canon Bm  
Liszt, Fantasia & Fugue on Bach  
Schroeder, Three Short Intermezzi  
Bingham, Rhythmic Trumpet  
Roberts, Carillon  
Shelley, Fanfare d' Orgue  
**RICHARD ELLSASSER**  
First Methodist, Duluth  
\*Vivaldi, Allegro Vivace Am  
d'Andrieu, Fifers  
Bach, Heartily I Yearn  
Toccata-Adagio-Fugue C

## William A. Goldsworthy

A.S.C.A.P.

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and preparatory editing  
for publication

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Clokey, Kettle Boils  
Karg-Elert, Soul of the Lake  
Ellsasser, Marche Fantastique  
Yon, Primitive Organ  
Concert Study Dm  
"We had this young man last June and liked him so well we had a return engagement three months later."  
First Baptist, Los Angeles  
\*Walther, Concerto Albinoni  
Bach, Heartily I Yearn  
Kyrie God the Holy Ghost  
Yon, Concert study Dm  
Primitive Organ  
Karg-Elert, Soul of the Lake  
Ellsasser, Marche Fantastique  
Bartok, In the Boat  
Schubert, Ave Maria  
Improvisation on given themes  
"For the first time in forty years I came away completely satisfied with an organ recital."

**DR. D. DEANE HUTCHISON**  
First Methodist, Peoria  
Campra, Rigaudon  
Bassani, Sonata F  
Marcello, Psalm 19  
Bach, Fugue C  
Borowski, Son.1: Andante  
Guilmant, Son.4: Allegro Assai  
Karg-Elert, Clair de Lune  
Peeters, Koraal (Suite Modale)  
Whitney, Aberstwyth  
Dickinson, Memories  
Spencer, Chinese Boy & Flute  
Martin, Toccata

**AUSTIN C. LOVELACE**  
First Presbyterian, Greensboro  
Edmundson, To the Setting Sun  
Vardell, Skyland  
Russell, Song of Basket-Weaver  
Rowley, The Four Winds  
Sowerby, Autumn Pageant  
Weaver, Squirrel  
Jongen, Song of May  
Weaver, Cuckoo  
Kitson, As Now the Sun's

This was the first in a series of musicales on the 4th Sunday of each month, "and we started off with over 250 people for the first one." Walter Baker was presented in October, and a Bach cantata will come in November. "I particularly enjoy Skyland and think a lot of organists would find it worth playing. I don't mind plugging for a N.C.

composer when he has something to say and says it eloquently. No Diapasons to be used in this one. Published by Gray."

**DR. T. TERTIUS NOBLE**  
Trinity Church, Watertown  
Camidge's Concerto Gm  
Beach, Prelude on Fair Hills  
Bach, Prelude & Fugue Bm  
Come Savior of the Gentiles  
Noble, St. Kilda; Stracathro.  
Adams, Overture  
Reinecke, Lento  
Yon, Toccata  
Noble, Leoni Fantasy

**ERNEST WHITE**  
Jeffery Studio, London, Ont.  
Pachelbel, Prelude-Fugue-Chaconne  
Walther, Jesu Meine Freude  
Bach, Fantasia & Fugue Cm  
Schroeder, Five Preludes  
Handel, Con.4: Allegro Moderato  
Martini, Air with Variations  
Fiocco, Adagio  
Arne, Flute Solo  
Vivaldi-Bach, Concerto Gm

This recital, played twice, opened the organ in Gordon Jeffery's studio, to invitation audiences. Mr. Jeffery, a lawyer by profession, said everybody liked both organ and program, adding (as a sock at T.A.O.'s opposition to pre-Bach music) "but of course no one had told them the music was dull." The newspaper gave it a 12" review.

**CHARLES WRIGHT**  
Wanamaker Store, Philadelphia  
Matthews, Concert Overture

The Pines  
Sowerby, Madrigal  
Rogers, Son. 1: Scherzo  
Clokey, Bell Prelude  
Barnes, 2: Finale

### WANT CHRISTIANITY?

Your job depends on it, so you probably do. Again an attack has been made on Christian activities in the public schools in New York City. A politician by the name of Ernst (sic) ordered one of the schools to stop using the Lord's Prayer. Some of the better American citizens of the community started a rumpus about it and the Prayer was restored. We can do without German methods in America. We can't do without Christianity—if we have intelligence enough to rightly appraise freedom and decency.

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\$837,110. Cost of operations for the season (wanta start an orchestra?);

\$464,535. Receipts from concerts;  
\$347,280. Broadcasting fees, phonograph royalties, and "special concessions."

\$39,683. Total operating deficit, which was made good by endowment fund, women's auxiliary, and guarantor fund (Roosevelt's new-deal soak-the-rich plan didn't get started soon enough to entirely eliminate wealthy people.)

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**KARL W. AHLGREN**

of the Willett-Meng-Ahlgren concert management, Tucson, Ariz., has cooperated in presenting concert organists to Tucson audiences every season; his choice for this year is Alexander Schreiner; a short time ago Richard Keys Biggs played in Tucson; Dr. Williamson's Westminster Choir is scheduled for a Jan. 19 concert. Other artists include Mischa Elman, Lawrence Tibbett, etc. Mr. Ahlgren makes his bank-account richer by being a jeweler, he makes his life and his community richer by his music activities.

He was born on a June 20 in Tucson, had his highschooling there, graduated from the University of Arizona in 1936 with the B.A., and has studied music with John M. Mc-

**KARL W. AHLGREN**

*who makes himself richer by the jewelry business but enriches his whole district by presenting concert artists—including organists*

Bride and Camil Van Hulse. He taught in the highschools for a time but gave that up for the business of Meng & Ahlgren, jewelers. His personal practise of music is largely as organist of the Tucson Scottish Rite, the lodge having a 3-32 Murray Harris rebuilt by Aeolian-Skinner; he's a 32nd degree Mason, a livewire, and an insatiable organ fan. When he isn't playing them he's instigating their purchase or assisting in their installation. "At present I service many organs in Tucson in my spare time and am making several additions to the Scottish Rite Cathedral organ . . . I also run a concert series in Tucson." Married? No, he's never had time for it. But one good vigorous organ fan like Mr. Ahlgren is worth a whole bushel of F.A.G.O.'s.

**'PROTESTANTISM FADING'**

said a newspaper headline Sept. 28 of churches in Brooklyn borough of New York City. Between 1910 and 1940 the politicians fixed things so that foreigners settling here from Protestant countries dropped from 14.5% to 5.7, while those coming from non-Protestant countries rose from 19.5% to 21.6. Following gives % of total Brooklyn population for three religions, the first figure being the % for 1900, the second for 1946:

Catholic, 34.2—32.0;

Protestant, 51.9—29.0;

Jewish, 13.8—37.0.

You can think, can't you?

**FAILED MISERABLY**

"The wage stabilization board is dead; it needs only to be buried. Without wage controls, it is an illusion to think we can have price control . . . To continue this fiction longer . . . invites moral bankruptcy."—Eric Johnson, commenting on the Washington muddle-heads. "Had Enough?"

**IMPERTINENT—PERTINENT**

"If one fool wears it, it's bad taste; if enough fools wear it, it's style." "Strike and the world strikes with you; work and you work alone."—Hit magazine.

**TRUTH OUT OF WASHINGTON:**

For the first time since the raw-deal went in, truth has emanated from Washington, D.C. "You should move to Washington. The temperature is 70, the humidity nothing, and bloodpressure normal. What more can a musician want except money and when we

want more of that we tax you fellows and get it." And how! Imagine R. Deane Shure telling the truth so flagrantly.

**TRUTH FOR A CHANGE**

"Government exists to keep men free. It exists to be their servant and not their master . . . totalitarian governments by whatever name offer a security no better than that of a state prison."—Thomas E. Dewey.

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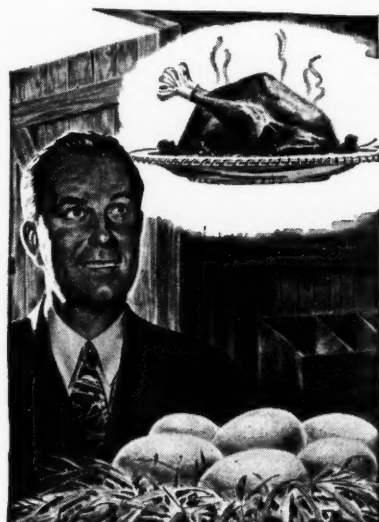
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## Sometimes you can break a good rule!

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## This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

Cleveland: Walter Blodgett recital, Museum of Art, Nov. 6, 8:15, opening the rebuilt organ; Nov. 10, 17, 24, Mr. Blodgett's regular Sunday recitals at 5:15; Nov. 8, 8:15, Walden String Quartet; Nov. 20, 8:15, William Newman piano recital.

Plainfield, N.J.: John Harms Chorus, Verdi's "Requiem," Crescent Avenue Presbyterian, Nov. 12, 8:30.

West Point, N.Y.: Frederick C. Mayer recital, Cadet Chapel, Nov. 24, 4:00; including Dupre's Poem Heroique for organ-trumpets-trombones-drums; "public is cordially invited; parking in vicinity of Chapel is permitted."

New York City, Dec. 1: John Harms Chorus, Mendelssohn's "Elijah," St. Thomas Church, 8:00.

### E. POWER BIGGS

Germanic Museum, Cambridge

Nov. 3, 10, 17, 24, 9:15 a.m., e.s.t.

Broadcasts over C. B. S.

\*V. Williams, Three Choralpreludes

Gibbons, Fantasy for Viols

Purcell, Fantasia on One Note

Handel, Music for Fireworks

\*Gabrieli, Two Canzonas, organ & brass

Mattheson, Aria, double-bass & organ

Reubke's Sonata

\*Hindemith's Sonata 2

Haines, Soliloquy, org. & French horn

Read, De Profundis, org. & French horn

Bach, Toccata & Fugue Dm

\*Bach, A Mighty Fortress

Mozart, Adagio & Rondo for Musical

Glasses, org., flute, oboe, viola, cello

Bach, Fugue E♭

EDWIN ARTHUR KRAFT

Lake Erie College, Painesville

Nov. 10, 8:15

Marcello, Psalm 19

Haydn, Minuet

Bach, Prelude & Fugue G

Thatcher, Legend

d'Antalffy, Sportive Fauns

Christmas Chimes

Dethier, The Brook

Johnson, Elfentanz

d'Evry, Meditation & Toccata

CLAUDE L. MURPHREE

University of Florida, Gainesville

Nov. 17, 4:00

Handel's Concerto 13

Coke-Jephcott, Variation & Toccata

Gaul, Daguerreotype; Hymn of Navv.

Mussorgskv, Introduction to Khovanchina

Maekelberghe, Fantasia

Dupre, Evocation (3 mvts.)

Mr. Murphree's program of Nov. 3 will

be found on Oct. p.329.

DR. ELMER A. TIDMARSH

Union College, Schenectady

Nov. 3, 4:00

Buck, On the Coast

Mana-Zucca, Concerto, organ & piano

Leach, 4 Casual Brevities

Gershwin, Rhapsody in Blue

Swinnen, Sunshine Toccata

### NO EXPRESS, PLEASE

Because of totally unwarranted labor-union strikes called at any unexpected time and for no reasons other than greed, T.A.O. warns its advertisers and its subscribers not to send any packages of any kind by express until further notice; use the mails exclusively.

### WALTER BAKER

announces the following musicales for the Sunday 8:00 p.m. services in the First Baptist, Philadelphia:

Oct. 13, 20, Haydn's "Creation"

27, Claribel Thomson recital

Nov. 3, Mendelssohn's "Hymn of Praise"

10, Faure's "Requiem"

17, Sowerby's "Canticle of Sun"

24, Mozart's "Requiem"

Dec. 1, Mr. Baker's recital

8, Handel's "Messiah"

15, Willan's "Story of Bethlehem" and

Purvis' "Mass of St. Nicholas"

22, Elmore's "Incarnate Word"

29, Candlelight carol service

Jan. 5, 12, Mendelssohn's "Elijah"

19, Claribel Thomson recital

26, Verdi's "Requiem"

Feb. 2, 9, Mendelssohn's "St. Paul"

16, Mr. Baker's Bach recital

23, Brahms' "Requiem"

March 2, Rossini's "Stabat Mater"

9, Dvorak's "Stabat Mater"

16, Sowerby's "Forsaken of Man"

23, Dubois' "Seven Last Words"

30, Stainer's "Crucifixion"

April 4, 3:00, Bach's "St. Matthew"

April 6, Handel's "Messiah"

13, Mr. Baker's Franck Recital

20, Franck's "Mass" in A

27, Walton's "Belshazzar's Feast" with orchestra

### COVER-PLATE

Can the organist ask for any better setting than pictured by the camera of Andre Snow in Trinity Church, Boston? Built for Dr. Francis W. Snow, Trinity's organist since 1922, this console shows plenty of gadgets—6 crescendos, 27 pedal pistons, 80 manual pistons, and at least 37 couplers. This is the first of a set of superior photos by Andre Snow, by courtesy of the Rev. Norman Spicer, assistant minister. Organ built by the then Skinner Organ Co. in 1926. "The hand-carved gold-embossed grilles seen over the console let out maximum of tone for the choir; on the transept side the congregation sees display pipes."

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**T.A.O. SPECIFICATIONS**

**V—VOICE:** An entity of tone under one control, one or more ranks of pipes.  
**R—RANK:** A set of pipes.  
**S—STOP:** Console mechanism controlling Voice, Borrow, extensions, etc.  
**B—BORROW:** A second use of any Rank of pipes (percussion excluded).  
**P—PIPES:** Percussion not included.  
**DIVISIONS**  
 A—Accompaniment  
 B—Bombarde  
 C—Choir  
 D—Antiphonal  
 E—Echo  
 F—Fanfare  
 G—Great  
 H—Harmonic  
 I—Celestial  
 L—Solo  
 N—String  
 O—Orchestral  
 P—Pedal  
 R—Gregorian  
 S—well  
 T—Trombone  
 U—Rueckpositiv  
 V—Positiv  
 Y—Sanctuary  
**VARIOUS**  
 b—bars  
 bc—bottom C\*  
 c—copper  
 cc—cylinders  
 cc—cres. chamber  
 d—double  
 f—flat  
 fr—free reed  
 h—halving on  
 hc—high C\*  
 l—languid  
 m—metal  
 mc—mouth-width  
 mc—middle C\*  
 o—open  
 pf—prepared for  
 r—reeds  
 rs—repeat stroke  
 2r—two rank, etc.  
 s—scale  
 s—sharp  
 sp—spotted metal  
 st—stopped  
 sb—stopped bass  
 ss—single stroke  
 t—tapered to  
 tin  
 tc—tenor C\*  
 uc—cut-up  
 uc—upper C\*  
 unx—unexpressive  
 w—wind-pressure  
 w—wood  
 wm—wood & met.  
 z—zinc  
 "—wind pressure  
 "—diam. of pipe  
 "—pitch of lowest pipe in the rank

**SCALES, ETC.**

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.  
 14"—Diameter of cylindrical pipe.  
 41—Scale number.  
 42b—Based on No. 42 scale.  
 46-42—46-scale at mouth, 42 at top.  
 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.  
 2/9m—Mouth-width covers 2/9th of circumference of pipe.  
 1/4u—Mouth cut-up is 1/4th.  
 17h—Scaled to halve on the 17th note.  
 Dynamics indicated from ppp to fff.  
 Order in which details are listed:  
 Dynamic strength, wind-pressure, scale, details, number of pipes.  
 \*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c\* is still above the high octave but need not be considered here; each octave begins on C and ends on B.  
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